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Book excerpt

An editor's version of his battles with Rupert Murdoch

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Special Report

A brew for every life style

How beer makers reach a segmented market — Magazine

NEWSPAPER

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Photo by Mary Herlehy

Robert Page takes over as publisher of the *Sun-Times*, a newspaper he says will prosper under Rupert Murdoch.

Chicago not N.Y. or Boston: Page

By ROBERT REED

CHICAGO—Rupert Murdoch's *Chicago Sun-Times* will be different, but it won't become a clone of the *New York Post* or *Boston Herald*, two of the Australian media baron's splashier big-city tabloids, says the newspaper's new publisher.

Robert Page said in an interview that for starters, the *Sun-Times* will undergo some editorial revamping and be promoted more aggressively within its own pages. The newspaper also will be supported with heavier marketing and advertising efforts, he said.

While many of these changes reflect similar strategies employed at Mr. Murdoch's other properties,

(Continued on Page 68)

Haagen-Dazs hits liqueur market, Cal.

By GAY JERVEY

It's a natural in self-indulgent synergy—gourmet ice cream and creamy rich liqueurs bottled in one. Hiram Walker Inc. has begun shipping a new Haagen-Dazs cream liqueur into California, with further rollouts slated for September.

Sources say the liqueur, a joint venture between Detroit-based Hiram Walker and Woodbridge, N.J.-based Haagen-Dazs, will be backed with about $4 million in marketing expenditures in California this year.

The entry symbolizes a new wave of competition in the premium cream liqueur category. Chicago-based James B. Beam Distilling recently completed full distribution of its Trenais Nouvelle liqueur, which is supported by print ads.

Baileys Irish Cream, which created the category several years ago, has reportedly altered its creative blueprint in soon-to-break ads from Backer & Spielvogel. Executives at Paddington Corp., Baileys' importer, could not be reached for comment.

According to *Market Watch*, a leading industry publication, Haagen-Dazs cream liqueur is 34-proof, comes in 50ml., 200ml. and 750ml. sizes and will cost about as much as Baileys—$13 to $15 per 750ml. Like Trenais, the Hiram Walker entry uses cognac imported from France as its liqueur base.

Trade ads for Haagen-Dazs cream liqueur are breaking this month, with a consumer campaign scheduled for March. Print and outdoor advertising, created by McCaffrey & McCall, will carry the tag line, "Haagen-Dazs Cream Liqueur. A dream come true."

Special premotions, point-of-purchase and sale materials support.

Haagen-Dazs is believed to have final approval over Hiram Walker's advertising of the product. The agreement between Hiram Walker and Haagen-Dazs for use of the ice cream brand's name was made before Minneapolis-based Pillsbury Co. acquired Haagen-Dazs last summer, a Pillsbury spokesman said. But George McCarthy, former vp-general manager for entrees at Pillsbury, who last week was named exec vp of Haagen-Dazs, acknowledged that a liqueur using the Haagen-Dazs name "fits in with the image of the ice cream."

Despite an avalanche of cream liqueur entries, no one brand has come close to Baileys' market share. When

(Continued on Page 72)

Smokeless, but a cigaret

By TOM BAYER

Cigarets may not be looked upon with favor in some quarters, but a cigaret named Favor hopes to change that beginning later this year.

Developed by San Antonio-based Advanced Tobacco Products, the patented smokeless tobacco product is said to have the appearance, weight and feel of a cigaret and produce a similar sensation for the user, but at no time is it lighted.

Nicotine satisfaction is derived by inhalation of nicotine vapor and not from the burning of tobacco, the company says.

Favor will be positioned as a pleasurable nicotine product, and not as a product intended to discourage or reduce smoking or to have therapeutic benefits, the company said in a prospectus issued, coincidentally, on the 20th anniversary of the U.S. Surgeon General's first warning against smoking.

ATP plans to introduce Favor in some major Texas markets first, and then to expand throughout the country and into foreign countries on a region-by-region basis.

Favor includes cigaret filter rod segments overwrapped with a paper laminate and commonly used cork-like tipping paper, and includes a nicotine solution flavored to approximate the taste of "regular," "menthol" and "light" cigarets.

Packs of the smokeless cigarets will contain six cigarets to be sold at a price competitive with that of a 20-pack of regular cigarets. The company said that each pack of six Favor cigarets will have a nicotine delivery intended to satisfy the average smoker of conventional cigarets for an entire day.

Unless current regulatory definitions of cigarets and interpretations of regulations are changed to include such products that contain no "roll of tobacco," ATP figures it has two significant marketing advantages over conventional cigaret competitors: The availability of tv advertising and the novelty of Favor, which will generate publicity and curiosity that can, in turn, hold down advertising and promotional costs.

The initial advertising budget set for Favor is $4.5 million, being handled by the Richards Group, Dallas. Stan Richards, president of the

(Continued on Page 74)

highlights

Monday, January 16, 1984

CBS is trying to pick up the pieces after its bid to settle the networks' feud over ownership rights with Hollywood foundered. *See Page 6.*

D'Arcy-MacManus & Masius unveiled a new corporate structure, a new name and a new logo last week. *See Page 10.*

Nabisco plans to spend over $10 million in advertising to introduce Fleischmann's RapidRise yeast. *See Page 12.*

CBS is breaking advertising to support its entry into the growing home computer software market. *See Page 12.*

Dodge will be offering test drives of its Caravan minivan at shopping malls as it pitches the vehicle to women. *See Page 34.*

G. Heileman Brewing plans to expand distribution for many of its leading regional brands this year. *See Page 42.*

Sporting goods marketers are expecting a turnaround in 1984 following strong sales last December. *See Page 56.*

Cover photograph by Neal Vance.

CORPORATE CLOSEUP

Procter & Gamble, more conspicuous for its absence in much of Latin America than its activity there, is viewing the region as a growth area. *See Page 4.*

INTERNATIONAL

At the 1984 Pan-European Consumer Advertising & Marketing Symposium this week in London, many European advertisers and agencies will protest what they see as an American-bred trend of centralizing advertising accounts with one or a few agencies across Europe. *See Page 44.*

Procter & Gamble Co. is planning to introduce orange juice in Germany, probably this summer, and is considering introducing it in the rest of Europe as well. *See Page 46.*

German marketer Henkel seems to be winning in Italy in the battle for leadership in the European detergent market where its Dixan brand is edging closer to Procter & Gamble's Dash. *See Page 47.*

VIDEOTECH

Videogame marketers maintain their product is not merely a passing fad and they are expecting a turnaround late this year. *See Page 56.*

Atari, after racking up $536 million in operating losses during the first nine months of 1983, is projecting a profit for 1984. *See Page 56.*

Nickelodeon has ambitious plans for selling children-oriented commercial time and promoting itself to its youthful viewers. *See Page 57.*

MAGAZINE

Harold Evans, the former editor of the *London Times*, in excerpts from his book, recalls his battles with Rupert Murdoch. *See Page M-4.*

Beer & Wine Marketing: In order to sharpen their advertising approaches, beer and wine marketers are using different strategies for each market segment. *See Page M-9.*

An agency creative executive provides a list of carefully chosen thoughts to consider before taking an ad job. *See Page M-46.*

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Financial centers at 3 K marts

By JESSE SNYDER

TROY, MICH.—One hundred ninety-two square feet of floor space doesn't seem like much of a base from which to launch a direct assault on the nation's largest retailer, Sears, Roebuck & Co.

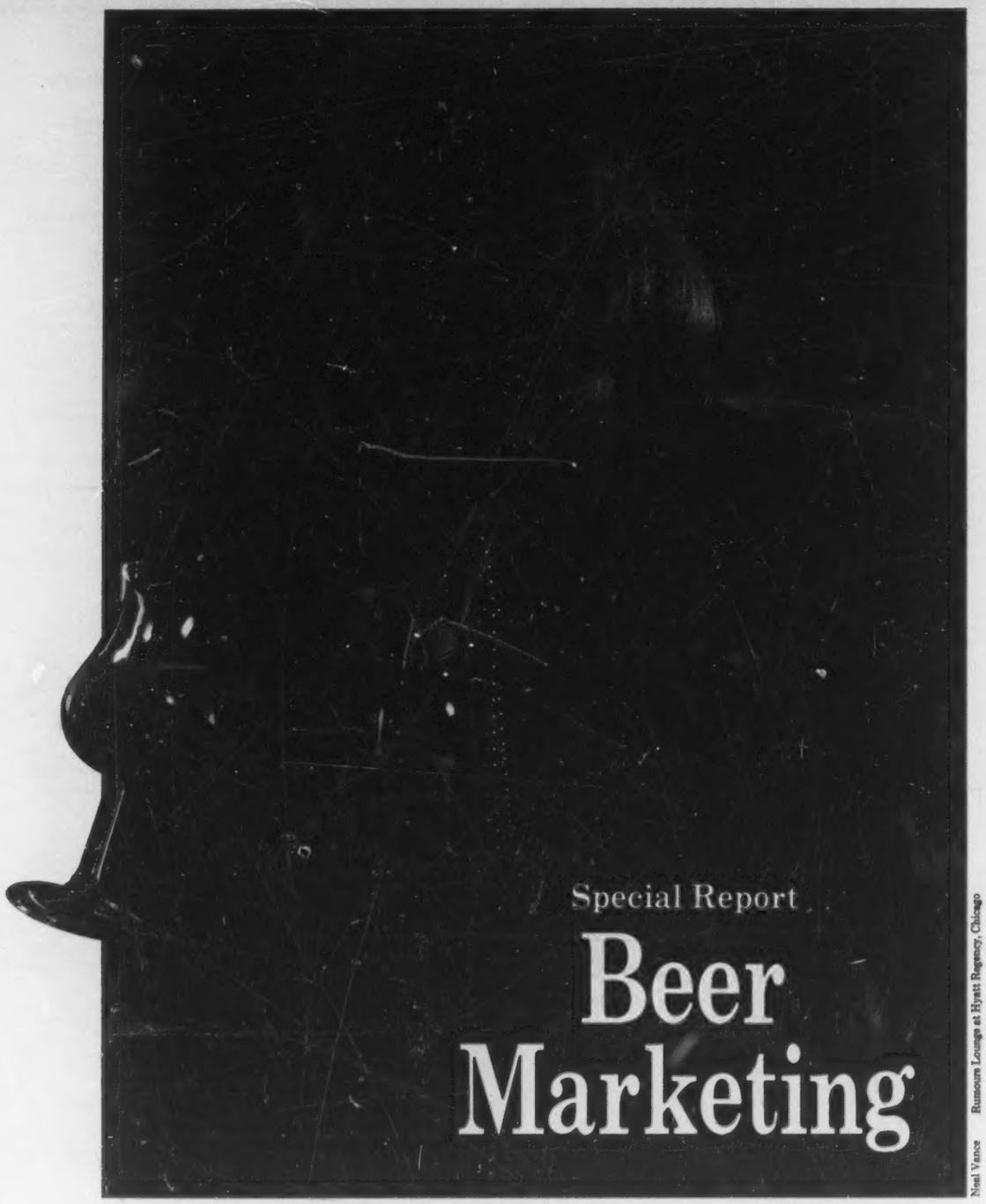
But when No. 2 retailer K mart opens 8-ft.-square booths offering money market funds and certificates of deposit in three Florida stores today, the battle lines will be drawn.

As disclosed in ADVERTISING AGE earlier but officially announced last week, K mart plans to open in-store centers adding consumer financial services to its fledgling insurance operation. The move will take place over the next several years, according to Robert E. Brewer, exec vp-finance (AA, Dec. 12).

K mart already has 26 in-store insurance centers in Florida and Texas, offering life, health, property and casualty coverage. After a pilot program, the financial services will be included at these centers and 50 more in Texas and Florida that K mart plans for the rest of 1984.

Ultimately, financial and insurance centers will be in "more than

(Continued on Page 72)



Noel Vance Rumours Lounge at Hyatt Regency, Chicago

Special Report

Beer Marketing

Satisfying a thirst for images

By Robert Reed

Let's begin with this premise: Advertising is as important to selling beer as the bottle opener is to drinking it.

Think not? Then consider the last time you, and millions of others, ambled up to the wood-railed bar of a local drinking establishment and ordered a brew.

Wasn't it the clumping hoofs of the majestic Clydesdales pounding in your brain that prompted the request for a Budweiser?

Wasn't it Rodney Dangerfield's quest for respect that brought to life the urge for a Miller Lite?

Wasn't it a need to get closer to "God's Country," horn fanfare and all, that prompted you to order Heileman's Old Style?

Okay, maybe not. But that's what many of the nation's beer marketers and their stable of advertising agencies would like to think happens.

For these days the advertising of beer is viewed as a necessary component for either making or breaking any brew on the market.

The proof is in the spending. An estimated $482 million was spent last year by the domestic brewers, much of that coming from the six major brewers making spot and national tv buys.

That total will be raised next year as regionals G. Heileman, Stroh Brewery, Adolph Coors Co. and Pabst Brewing continue to take their products national.

Nationwide beer sellers, Anheuser-Busch and Miller Brewing show no indications of cutting back on national ad spending.

A-B plans to introduce a number of new products next year, and those will need ad backing. Miller already has unleashed popular-price Meister Brau and has yet to roll with two other beers it has in test.

In addition, the ad monies backing import beers are also on the rise, as more foreign brews are making their way into the U.S. In 1982, import marketers spent an estimated $51 million to support their brands. And it will be more next year.

By anybody's standards that's a lot of cash, enough to make those of us in the check and passbook set ask: "What do you get for all this money?"

In a word—image. Perhaps not the one a brewer wants or expects but it's an image nevertheless.

Beer advertising is mainly an exercise in building images.

Its foundation rests upon the brewing industry's thinking that "beer is a badge." That means what you drink says something about you in the presence of peers and woe be to the poor shlump who runs against the grain.

In some parts of the country your barroom reputation is safe only if you order a Bud, while in others—let's say Chicago—you gain stature by slugging back an Old Style.

The imagery must appeal to men. The majority of the nation's beer swillers are males between the ages of 21 and 35, who naturally drink and, therefore, buy the most beer.

But these days beer companies are attempting to appeal to all different men of all different backgrounds with various incomes and life styles. Naturally, there is a set beer for every life style, income and taste.

At the risk of coining some new advertising jargon, they can be called the premium man, superpremium man and popular-price man.

The premium man, for instance, is the hard working fellow who likes to have a few cold ones after knocking off from work. More specifically, two good examples of that come from A-B and Miller.

A-B's Budweiser remains the "King of Beers" by continuing to link itself with blue collar men. Since the mid-1970s the St.

(Continued on Page M-10)

Robert Reed, a Chicago-based reporter for ADVERTISING AGE, *covers the domestic beer market.*

People's choice

In December, Magazine asked R.H. Bruskin Associates, New Brunswick, N.J., to survey beer drinkers across the country about their favorite brand of beer. In addition, consumers were queried about their main reasons for preferring one brand over another, as well as their knowledge of advertising slogans.

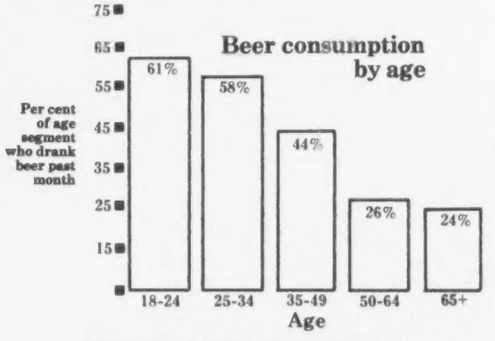
Using the weekly OmniTel service of Bruskin Associates, a nationally representative sample of 1,000 adults was contacted, allowing for equal representation of men and women. Fifty-nine per cent of men 18 years of age or older said they drank beer, either at home or away from home within the past month. The incidence of beer consumption among women was about half the level reported for men. An equal proportion (44%) of men and women drank wine (44%).

Selected alcoholic beverages drank in past month

	Adults	Men	Women
Total sample	100%	100%	100%
Beer	43	59	29
Wine	44	44	44
Vodka	17	19	16
Scotch	9	14	5

In order to achieve a reliable estimate of beer usage among the general population, several alcoholic beverages were included in the preliminary questioning.

Other findings showed that the younger the adult, the more likely he or she was to drink beer (61% among 18 to 24-year-olds vs. about 25% among adults 50 years of age or older).



According to Barbara Adago, vp-client services at Bruskin Associates, men and women differed in their beer preferences, particularly with regard to low-calorie and imported beers. For example, 27% of female beer drinkers preferred low-calorie beer, compared with 8% of male drinkers. On the other hand, twice as many men preferred imported beer (8% of male beer drinkers vs. 4% for females).

Types preferred

	Male	Female
Total beer drinkers	100%	100%
Domestic (regular)	68	59
Low calorie (domestic/imported)	8	27
Imported	8	4
No particular brand	7	5
Undetermined type	9	5

What is America's favorite beer? Seventeen per cent of all the adult beer drinkers chose Budweiser. Next in line were Miller High Life (10%), Miller Lite (9%), Michelob (8%) and Coors (7%).

Top five favorites

	Adults 18
Total beer drinkers	100%
Budweiser	17
Miller High Life	10
Miller Lite	9
Michelob	8
Coors	7

The primary reason people preferred their favorite brand of beer was taste (76%). Other reasons cited included low in calories (6%), price (5%) and conveniently available (5%).

Six slogans used in advertising of various brands of beer were tested within the study. The slogans and corresponding identification scores follow:

Slogan	Percentage of beer drinkers correctly identifying slogan
"Welcome To_____Time" (Miller)	77%
"King of Beers" (Budweiser)	66
"When You're Out of _____ You're Out of Beer" (Schlitz)	36
"Come To Think of It, I'll Have A _____" (Heineken)	18
"Let It Be _____" (Lowenbrau)	14
"Bring Out Your Best" (Bud Light)	8

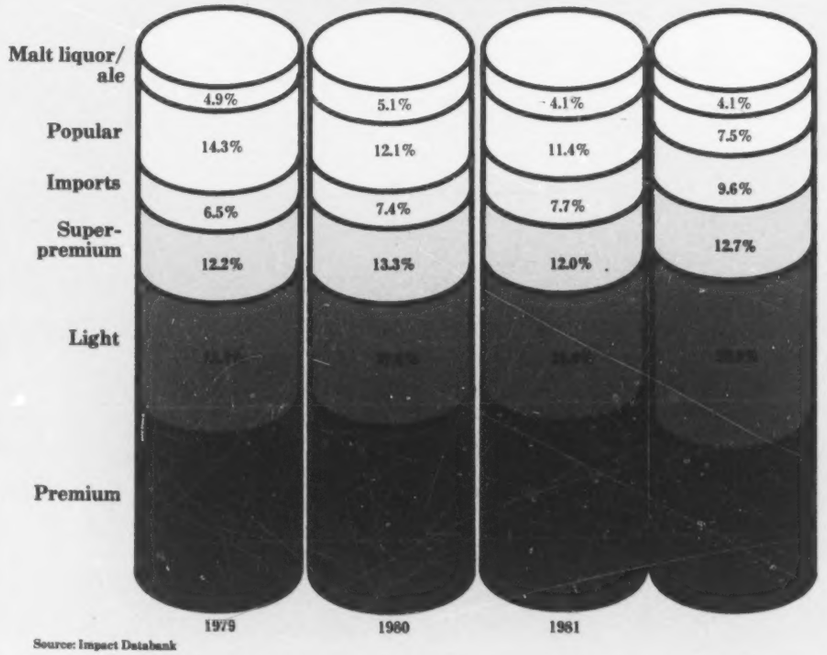
Questions regarding this study may be addressed to Barbara Adago, vp, R.H. Bruskin Associates, New Brunswick, N.J.

What's on tap?
Top 10 domestic brewer advertisers (millions of dollars)

Brewer	1979	1980	1981	1982	Change 1981-82 Dollars	Change 1981-82 Per cent
Anheuser-Busch	$105.8	$120.0	$147.2	**$193.9**	$ 46.7	31.7%
Miller Brewing (P. Morris)	78.6	95.7	107.8	**137.9**	30.1	27.9
The Stroh Brewery*	73.7	68.2	61.8	**45.5**	−16.3	−26.4
Adolph Coors	17.8	25.5	32.0	**32.2**	0.2	0.6
G. Heileman**	17.4	15.9	15.2	**21.9**	6.7	44.1
Olympia Brewing	13.4	16.5	20.2	**16.7**	−3.5	−17.3
Pabst Brewing	21.2	23.4	24.1	**14.3**	−9.8	−40.7
Genesee	4.5	6.0	6.4	**6.2**	−0.2	−3.1
Christian Schmidt	4.1	2.8	2.9	**2.0**	−0.9	−31.0
Latrobe Brewing	1.7	1.3	1.3	**1.5**	0.2	15.4
Total Top 15	**$344.3**	**$381.6**	**$423.2**	**$475.5**	**$ 52.3**	**12.4%**

*Advertising expenditures reflect purchase of F. & M. Schaefer in 1981 and Jos. Schlitz in 1982.
**G. Heileman's advertising does not include brands transferred from Pabst/Olympia mergers.
Sources: LNA, MR, RER and Impact Databank estimates

A draft of beers
Share of malt beverage advertising by segment



Source: Impact Databank

Change

(Continued from Page M-9)

Louis brewer has been offering "salutes" to that breed over the airwaves.

It has tipped its hat to the men who move heavy equipment, clean streets, prepare for the Olympics, walk the beat and put out fires. It even salutes those who produce newpapers.

A-B has built up enough equity in this approach to foster 1982 sales of 39 million bbls., making it the leader of the pack by selling 19 million bbls. more than its closest competitor, Miller Brewing Co.'s High Life brand, according to industry data.

Miller is also aiming at that audience, with a catchy campaign that shows men leaving work and unwinding in a bowling alley or tavern.

The theme is "Welcome to Miller Time" and the campaign has had good acceptance among wholesalers even though that brand dropped 3 million bbls. (to 20 million bbls.) in 1982 and is still having trouble. The brewer is confident this approach will help spark a turnaround.

Then there is superpremium man. He's upscale.

This fella has a good, high-paying job. That enables him to spend his leisure time, on his boat, in an out-of-the-way cottage or on the soccer field.

Sometimes he quits work. Commercials for Stroh's new Signature beer focus on men who left the corporate rat race, opting instead to let their spirits run free.

That means they end up owning a ship yard or piloting a small mail plane for a living.

Oddly enough, after these men leave their jobs the first thing they do is grow a beard—apparently Stroh's idea of what ultimate freedom is all about.

The idea here is to get these more affluent types to plunk down an extra $1.50 a six-pack as a sign of their individuality and stature.

Imports are another matter. You drink them with dinner or when trying to impress someone on your first date and don't want to run the risk of asking for the wine list and not understanding it.

Imports basically attempt to build on snob appeal. The thinking is: No American beer is as good. So you buy an import and then reminisce about your college days tramping through Europe.

Then there is popular-price

Barking up the right tree

By Jay McCormick

Sometimes a little exercise really gets the creative juices flowing.

In the case of Seth Werner and Gary Dennis, copywriter and art director respectively at Marschalk Co., the exercise is a game of basketball. In their Manhattan office.

During one of these games—best of 10 shots wins a dollar—the creative team was throwing ideas around and came up with the basis for what became the "Alex the dog" commercials for Stroh's beer.

The idea proved a winner, both for Marschalk, which used the spot to win the Stroh's account away from the creative hot house of Doyle Dane Bernbach, and for Detroit-based Stroh Brewery Co., which is gaining a lot of free advertising through newspaper stories and word of mouth about the Alex commercials.

Though the idea for the spot came during some seat-of-the-pants creative flying, the basic concept was laid down over a long period of time by the Stroh marketing staff.

Stroh managed to learn from and build on its mistakes from the past.

Until recently, the Stroh's account was the turf of Doyle Dane Bernbach. That agency turned out some of the most memorable and funny commercials of the 1970s for Stroh's beer.

One great DDB spot was a parody of the Steven Spielberg movie, "Close Encounters of the Third Kind." A bright light—obviously from an alien spaceship—surrounds a house. A beam shoots inside, briefly searching around before finding the refrigerator. The beam opens the fridge door and several bottles of Stroh's float out, apparently into the space ship. One character says, "All that way for a Stroh's." Another looks up at the unseen spaceship flying away and says, "Don't surprise me none."

But it surprised plenty of people in the ad business when Stroh took the account away from DDB and gave it to Marschalk. Up to that time, winter, 1982-1983, Marschalk's contribution to Stroh had been only an uninspiring campaign for Stroh Light, "Looks like a Stroh Light night."

Most dogs fetch their master's slippers. Not Alex. He has a taste for a Stroh's.

But Stroh executives—in shaking up agency assignments after the acquisition of Jos. Schlitz Brewing Co. the previous spring—realized that DDB's ads brought smiles to the faces of millions of tv viewers but not enough Stroh's drinkers into the stores.

"In the past," says John Bissell, group vp-marketing at Stroh, "we strayed too far from the beer drinker's world in an attempt to get a lot of laughter."

Whether ads are humorous or fun or serious, beer drinkers generally like to see people like themselves in beer commercials. And Messrs. Dennis and Werner knew they were up against some stiff competition in going for the Stroh's account. "Before I worked for Marschalk, I worked in Atlanta and Washington," says Mr. Werner. "I saw Stroh's commercials and I loved them. Gary and I really respect some of the work—though not all—that DDB has done for Stroh's. When we saw that we were going after the account, we looked at it as a challenge."

The creative duo knew the limits their spots had to work within before they set about shooting basketballs around their office. A description of the "Alex the dog" spot sounds wild. On command, a dog runs into the kitchen, opens the refrigerator, pulls out some cans of Stroh's beer, opens them and starts drinking. And yet the entire time, the camera focuses on five typical guys sitting around a poker game.

Marschalk used the commercial in its opening campaign to win the Stroh's account. "When we got the account, we promised we would do the same beer lover campaign but make it real," says Mr. Werner. "Real beer drinkers sit around and have a good time, watching football games, playing poker. It's a real challenge to put yourself in a corner like that. You can't just pull ideas out of a hat. You have to use real situations."

The real situations were a given. Coming up with the humor was the problem.

"When someone tells you to be funny, it's no fun," says Mr. Werner. "People analyze your work, trying to decide whether it's funny or not. They'll look at you in a room and with a straight face, they'll say, 'That's funny.' Or they'll say, 'That's not funny,' which happens a lot." For the creative team that came up with "Alex," about 24 of every 25 ideas failed to pass muster with the straight-faced judges at the agency or client. But they knew they had a winner with "Alex."

Says Mr. Werner: "The first question we had was whether it was right to have a dog drinking the beer of a client. We submitted it to our immediate supervisors, Peter Murphy and Gary Geyer. We went in and told them we had a terrific idea for a Stroh's commercial. They said, 'You're right.'"

While coming up with the idea wasn't exactly a layup for Mr. Werner and Mr. Dennis, it wasn't the whole ball game either.

The commercial had to do more than show stereotypical beer drinkers and put a smile on the face of the viewer. It had to draw the beer consumer into the spot. "Alex" accomplishes that by leaving almost everything to the viewer's imagination.

Visually, nothing exciting happens in the commercial. All of Alex's unusual actions are offscreen, behind the wall between the dining room and kitchen. The running commentary of Alex's owner is undetailed.

The spot lets each viewer use his or her own imagination," says Mr. Werner. "They imagine Alex in the kitchen opening the fridge, pushing the mayonnaise out of the way to reach the beers, opening a beer. Everyone has a different image. It's the closest thing to a radio spot on tv."

Attention to detail also helps keep consumers interested. In the original commercial, the dog jogs into the kitchen, flipping on the light (off-screen) before he opens the refrigerator.

"It's another device to make the commercial more interesting," says Mr. Bissell. "There are little touches the viewer looks for. The second time he sees it, he notices new things."

In the most recent spot—Alex II—which broke in late December, the dog's owner and his friends are camping. Again they're playing poker. One poker player notices that they're almost out of beer and Alex is sent off to buy more Stroh's.

The dog leaves the tent, a car door opens, a seat belt clicks, the car starts, headlights sweep across the side of the tent and the dog's owner shouts, "Alex,"

(Continued on Page M-12)

By focusing on the poker game, not Alex, the spot sets minds in motion.

Jay McCormick reported on Stroh Brewery Co. when he worked in the Detroit bureau of Advertising Age. *He is currently a reporter with* Crain's Chicago Business.

man. He's basically strapped for cash but funloving.

Old Milwaukee, a former Schlitz brand now held by Stroh, is the kingpin of this segment. The characters in those commercials are younger, vibrant types that go stone crab fishing in the Gulf of Mexico or bar-hopping in New Orleans, just the type of events that are capped off with Old Milwaukee.

Traditionally, popular-price beers are seen as a means of filling a beer maker's excess brewing capacity. It has high volume, is sold at a lower price and doesn't get much ad support.

At least on that last point, Miller is doing something drastically different. The Milwaukee brewer has rolled out Meister Brau with a hard-hitting comparative ad campaign. (*See story Page M-30*).

Finally, there is that not-so-distinct group of light beer drinkers. They are . . . hang on . . . a combination of blue collar, upscale, young, males who don't want to be thought of as drinking a "diet" beer.

The heavyweight here is Miller Lite. With its long-running ad campaign that uses former athletes and other well known personalities, it has given that segment of beer drinking legitimacy.

A-B unveiled a much heralded ad campaign for its Budweiser Light, featuring stories within the commercials about minor league athletes who excel in order to "Bring out the best."

Bud Light did well its first year, selling about 4 million bbls. But it isn't doing terrific now and some fine-tuning may be in order.

These are only a few of the campaigns running. Coors is hitting the road with new work for Coors Banquet and Coors Light. Pabst Brewing is attempting to revive its Pabst Blue Ribbon and Olympia brands.

Heileman continues to confine itself to regional buys, for the likes of Old Style, Blatz, Rainier and its burgeoning number of other smaller brands.

Most campaigns bear a common thread. None of these campaigns really addresses women as potential consumers. In beer commercials they are mainly seen as waitresses or girlfriends, hardly ever the main focal point of the presentation.

It's an odd positioning since more women then ever are drinking beer at bars and buying it at the supermarkets, say researchers. Yet, the case remains that advertising—especially tv advertising—is as imperative to a beer's success as its ingredients, taste, packaging and over-all hangover effect.

But that doesn't mean it will remain that way. There is a grassroots movement under way that is attempting to ban beer ads from tv.

Various community groups, including Mothers Against Drunken Driving (MADD), are taking aim at the brewers for allegedly glamorizing drinking. Bills have been introduced in the U.S. Senate asking for an embargo on tv ads.

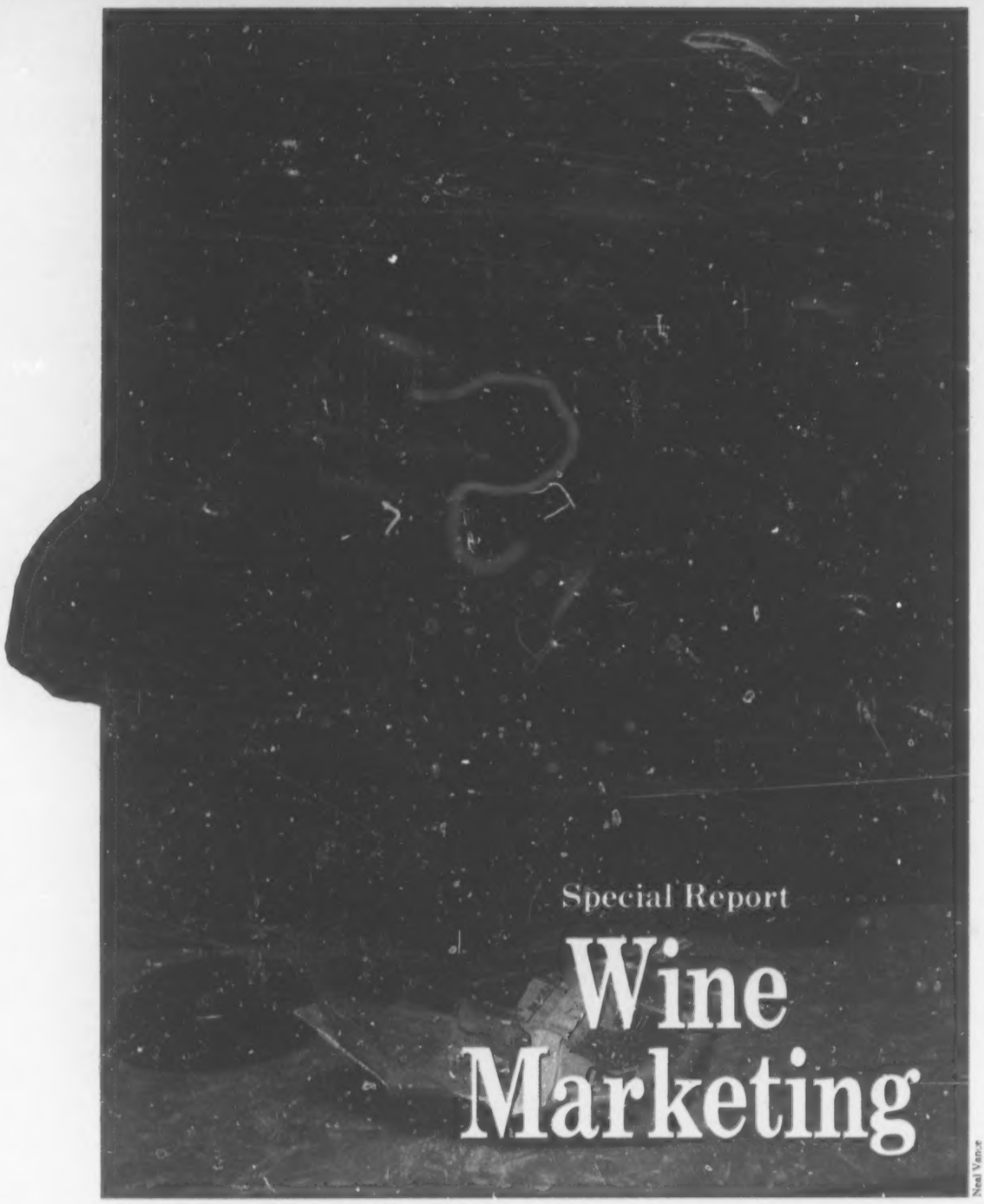
Many states are raising the drinking age from 19 to 21, and brewers are catching heat for setting up college representatives, whose main purpose is to sell beer through a series of rock concert and special events programs.

The beer makers are worried. At a recent beer wholesalers convention the breweries voiced concern that a prohibitionist movement was under way.

At that gathering, William Howell, president of Miller, told distributors that the industry should unite and lobby against such measures at the state and federal levels. In addition, the brewers should begin cooperating with responsible public-interest groups to develop guidelines for beer advertising, he added.

The major brewers believe this movement could eventually lead to a total beer commercial blackout, similar to the ban imposed in the 1970s on cigaret advertising.

And if that eventually happens then premium, popular-price and superpremium man will be off the tube and out on the range like another macho type—you know, the Marlboro man.



Neal Vance

Is wine hanging up its tuxedo image?

By Richard Paul Hinkle

It is a most frustrating piece of logic. The major premise, broadly speaking, is this: Americans don't drink wine. The minor premise: Americans *would* drink wine if they weren't so intimidated by it. Conclusion: Americans will drink wine once they learn to understand it better.

Admittedly a crude syllogism, it paints a painfully clear picture. Fact: 85% of potential American wine drinkers rarely or never drink wine. Why? California (primarily) wine producers have been so intent upon selling the glamor of wine—the ermine-lined velvet robes, the candlelight dinners with champagne, caviar and squab—that the vast majority of would-be wine consumers have been put off.

"We've done a remarkable job of making wine 'fashionable,'" Darrell F. Corti, a wine retailer in Sacramento, Cal., says wearily. "But we've done nothing about making wine common. It's interesting, but beer is everyman's drink, notwithstanding the fact that its production is much more difficult to explain than wine's. Wine should be everyman's drink, as it is in Europe. The Europeans laugh at us. 'You *talk* about wine,' they say. 'We *drink* it.' Generic advertising, or promotion, of wine is what's needed. The difficulty, of course, is in agreeing on who should pay what and who should supervise the spending of that money."

When Mr. Corti says "generic," he's not talking about untitled red and white table wines (often labeled with European names like Burgundy, Claret or Chablis). What he's after is the promotion of wine as "wine," a nonbranded approach. The theory is simple: Because branded advertising serves primarily to fragment the small slice of the beverage pie that wine already has, the thinking (the hoping) is that nonbranded promotion might serve to bake a bigger pie.

Many point hastily to successful promotions put on by the likes of the California Table Grape Advisory Board. With the music of a hip little ditty in the background framing the change "Cool off, cool off with grapes," the theme of "Grapes, the natural snack" is established. The folks selling beef, milk, avocados and plums have had equal success. Yet it's not as simple as all that.

"The semantics of this are very important to grape growers," says Robert Hartzell, president of the California Assn. of Winegrape Growers. "They hate the term 'generic advertising,' preferring 'consumer education.' Growers don't feel that they have any business advertising, but do agree that it's necessary to do something to expand the consumer base. At the moment, we're spending some money on a professional study to determine how to best spend our educational dollars. As growers, we certainly do have a vested interest in making wine less intimidating."

"You have to be careful in trying to equate wine with grapes, kiwis, avocados and the like," stresses John DeLuca, president of the California Wine Institute. "Brands have been the major development in wine marketing. If you break down the tugs on a wine buyer's purse strings, you'll find brand first, followed either by appellation [geographic area] or varietal [variety of grape] designation. It's different with European wines, where region is the No. 1 selling point."

Mr. DeLuca sees the answer in a promotional-educational program "to augment what we're doing already. We [at Wine Institute] spend up to $1 million each year putting on tastings,

(Continued on Page M-32)

Richard Paul Hinkle is a wine columnist for the San Francisco Examiner. *He is the author of two wine books and contributes to a several wine publications from his Sonoma Valley, Cal. home.*

How four regional wineries boost appeal

Gaining new territory with pride, promotion and personality

By Mort Hochstein

Do you recognize this slogan: "That Arkansas Wine!" No? Well, it's hardly as familiar as "we will sell no wine before its time," but this theme is doing the same sort of job for Wiederkehr Wine Cellars of Altus, Ark., as that dramatic intonation by Orson Welles did for Paul Masson.

Regional wineries don't have the advertising dollars of a Paul Masson or an Almaden or a Heublein. But they've still got to compete with the giants of California, with the great names of Bordeaux and Burgundy and low-priced imports from all over the world for limited space on store shelves and restaurant wine lists. So they stretch their dollars and make the most of clever promotion, publicity, personality, boosterism and local appeal. They hitchhike on the appeal of more established brands and they look for the cracks the big boys have left open.

Wiederkehr Wine Cellars

Wiederkehr Wine Cellars is 103 years old, the biggest of a handful of wineries founded by Swiss-German homesteaders in the Arkansas River Valley community of Altus. With a product line of some 50 wines distributed in Arkansas, Louisiana, Mississippi, Oklahoma, Tennessee and Texas, it would be easy to call Wiederkehr "The Gallo of Arkansas."

But then Gallo can whip out 50 million cases a year, while production at Wiederkehr, a family-held company, is estimated at slightly more than 700,000 cases annually. Ernest and Julio Gallo are publicity-shy winemakers; Alcuin (Al) Wiederkehr is on the stump constantly and in his busiest promotional period—harvest time in October—he stages a blitz of tv and radio talk shows and newspaper interviews in his five-state marketing area. As "the little old Italian winemaker," Aldo Cella and Franco Bolla all rolled into one, he gets his attention via the publicity route.

Wiederkehr's advertising agency, Noble & Associates, Springfield, Mo., has a marketing strategy that embraces three separate Wiederkehr products: Wines, Wiederkehr Village—a tourist attraction—and the annual Oktober Weinfest.

After customers asked again and again for "that Arkansas wine," it became a logical tag for ads. It is one way, says Noble & Associates account executive Bill Bailey, to distinguish the wine from competitive brands and to combine product identity for consumers with a declaration of pride in the state.

Two other themes, the winery's record in competition and "a century of pride in today's fine wines" are featured in ads, primarily in tv spots. "Taste," a current tv commercial reminiscent of a Gallo spot, simulates a wine-judging as unlabeled bottles are presented gold medals and cards are turned over to reveal "Wiederkehr" as the winning wine. A voiceover notes that "since 1977 Wiederkehr wines have won more than 100 awards in national and international wine competitions." Thus, it is natural that "That Arkansas wine" tag is often embellished as "That award-winning Arkansas wine."

Another important message today is that the winery makes not only the native American and hybrid wines such as Catawba, Concord and Baco Noir, but is equally proud of its vinifera—Chardonnay, Riesling, Cabernet Sauvignon and Pinot Noir, grapes that Al Wiederkehr brought to Altus.

"The television spots in particular," Mr. Bailey notes, "position Wiederkehr, 'that Arkansas wine,' against California and New York wines by using a somewhat antisnob approach. In 'Party,' an attractive midwestern couple is seen enjoying the honest, quality taste of Wiederkehr in between a laid-back California couple at screen left and an ultrasophisticated-looking New York couple at screen right." Another spot emphasizes that Wiederkehr vineyards flourish in a climate nearly identical to the great grape-growing regions of Europe.

Wiederkehr pushes three themes: Its winemaking, its awards and Arkansas.

Wiederkehr uses tv most frequently in the Thanksgiving-Christmas holiday period and supplements it with print advertising in upscale local magazines such as *Arkansas Times*.

Small wineries cultivate visitors and bus tours and do a good share of their business in their own tasting rooms. Wiederkehr takes that tactic one step further with Wiederkehr Village, a miniature Alpine village with wine cellar tours, Weinkellar Restaurant and Gift Shop, all promoted via local radio, travel publications and outdoor advertising.

Meier's Wine Cellars

When Anwar Sadat and Menachem Begin signed the Camp David peace accord in 1979, they toasted the event with Meier's sparkling grape juice. The nonalcoholic wine didn't get there through the efforts of any high-powered public relations person, nor did Meier's or its parent company, Paramount Distillers of Cleveland, milk the event for the kind of publicity it could have gotten. Because President Sadat's religion did not permit his drinking alcoholic beverages, the search for a celebratory nonalcoholic drink ended with Meier's sparkling grape juice.

Meier's Wine Cellars, based in Silverton, outside Cincinnati, is the oldest and largest winery in Ohio. It makes about 40 wines, but more than half of its advertising budget of approximately $600,000 goes to one product, Meier's No. 44 cream sherry.

Jay Beneman, vp with Elkman Advertising, Bala-Cynwyd, Pa., says the Meier's plan is to pit itself against the leading import. Ads show a bottle of "44" next to Harvey's Bristol Cream, calling itself "The other great cream sherry." The ad goes on: "There are two great cream sherries. Both have the same mellow flavor. The same nutty, subtle taste. Both taste imported. But Meier's No. 44 is American. And costs several dollars less."

"The market for cream sherry is growing," says Mr. Beneman, "and the strategy is to get a piece of the market that Harvey's is building with a quality product at a lower price."

Mr. Beneman aims his ads at a tight demographic group, seeing his buyers as largely upscale women. "Sherry," he says, "is enjoyed primarily by the buyer, as opposed to cordials and items like B&B, which are served to guests. If you can buy something for yourself at a lower price, you don't need the status of an imported label. And in the areas where it is distributed, if you order sherry in a bar without specifying brand, you've probably been drinking Meier's."

Meier's No. 44 advertises six to eight times a year in regional and city magazines in the Midwest, Central and South Atlantic areas, in regional editions of publications such as *Sports Illustrated*, *Time* and *Newsweek*, and national magazines such as *New Yorker*, *Bon Appetit*, *Smithsonian*, *Gourmet* and *Country Living*. "The theory," says Mr. Beneman, "is to take small space often."

The line of eight nonalcoholic juices, sold nationally, is advertised primarily in food and shelter publications.

The remainder of the ad budget goes to the wines that the company made in its earliest

Meier's, with about 40 wines, is the oldest and largest winery in Ohio.

Mort Hochstein is a Tenafly, N.J.-based wine and food writer. His wine column appears in the Gannett newspapers in Westchester and Rockland counties, New York.

Image

(Continued from Page M-31)

seminars and festivals. And that doesn't count the volunteer time and money put into these events by all the wineries that participate in them. More and better promotions are necessary to overcome the subsidy and currency problems that put European wines on our shelves at half to a third of what they should cost."

Industry consultant Terrance Clancy, formerly president of San Martin Winery, doesn't believe that nonbranded advertising is the way to go. "California needs to do something!" asserts Mr. Clancy. "But generic advertising is a train wreck. It's like hunting ducks by climbing onto your roof and just firing away at the sky. You have to start with wholesalers, with point-of-purchase materials, and work with the trade and with writers to convince them of the great quality of California wines.

"And the attack should be twofold: First, to get present users to increase their consumption and, second, to take aim at malt and distilled beverages, to cut into those markets."

Ron Khachigian, who manages 3,000 acres of grapes in Kern County, Cal., isn't quite sure exactly how to approach the American consumer. "Advertising is *very* expensive," he says, "especially since most growers have been in a negative cash flow position for the last two or three years. But we should learn from the textile people that an industry united can be more effective. Working together we could open up our markets, remove all those state restrictions. Pennsylvania, with its state stores, has only one store for each 12,000 people; California has six times as many."

Money is the giant question. The State of Washington's Department of Agriculture has just funded a modest two-year promotional program with $300,000. "We'll start out going to trade shows nationwide," says author Lila Gault, who is coordinating the effort. "The wineries can handle instate promotion with branded ads. In the second year, we hope to start putting money into advertising, which will be somewhat conventional, going mostly to the print media. We just don't have enough for radio or tv."

Presenting California wines to the nation would cost much more. How much more? "I think it would take $10 million to $15 million just to make a dent—maybe," says John DeLuca. "The Italians spend about $11 million a year over-all, but that's almost entirely branded advertising. Only $250,000 of that is for generic advertising."

That may be, but what the Italians have done has been done most effectively. Who can forget clumsy, chubby Aldo Cella? Here's this pleasantly fat, unobtrusive little man getting all those girls, all the while imploring us to "Chill a Cella." And how about the swarthy Italian, bottle of Riunite in hand, chasing a woman on horseback down a sandy beach? "Do you know what it means when a man offers a woman Riunite?" he shouts. She looks back seductively, answering, "Do you know what it means when a woman accepts?" It's funny, unpretentious stuff, but it has been a breath of fresh air to an American public fed up with deadly serious, heavy-handed, elitist wine marketing.

"I feel very strongly that the California industry should deal in a 'California' presentation to the rest of the country," says Gary Topper, executive vp and co-owner of Vintage Wine Merchants (San Francisco), marketing arm for about a dozen top California producers. "Our small wineries cannot individually accomplish what is necessary, because it's going to take long-term dollars to create a consciousness for premium California wines. I think that upscale advertising, concentrating in the East and Midwest, would most effectively use the money available. The greatest difficulty lies in areas where French wines are being consumed now."

Mr. Topper realizes the magnitude of the task. "The amount of money needed to remove that basic intimidation factor will be enormous," he says. "You have to show people that it's okay to be in shirt sleeves and jeans and still drink wine. The current ad that Gallo is running, about their Sonoma wines, is very classy, very comfortable—and not intimidating. We also have to show that we have reasonably

Warner Vineyards makes good use of well-known Detroit radio personality J.P. McCarthy to push its Cask line.

years, native American wines such as Catawba and Concord, the more recent hybrids such as Aurore and DeChaunac and limited bottlings of the more traditional California and European wines. The table wines are sold almost entirely in the Midwest, and advertising has been primarily local radio. There may be some tv in Meier's future, but for the present, the emphasis stays with print.

Warner Vineyards

Warner Vineyards in Paw Paw, Mich., sells its line of 48 wines in its home state, Indiana, Illinois, Ohio, Wisconsin, Florida, West Virginia, Tennessee and Kentucky. It also sells cranberry wine, Cold Turkey (also based on cranberries) and Seyval Blanc, a white French-American hybrid, in California, where it is apparently viewed as an exotic import.

Family-held Warner doesn't divulge sales figures, but with a storage capacity of 3 million gals. and a bottling line able to handle 8,000 cases a day, it ranks in the upper third of the nation's top 100 wineries. Warner bottles 21 wines under its best-selling Cask label, as well as Pol Pereaux sparkling wines ("Taste a champagne great enough to cost much more") and Capriccio Spumante. The top-of-the-line Warner brand includes cork-finished, vintage-dated varietals, proprietary wines such as Liebestrauben, a *methode champenoise* sparkler, and dessert wines that include port and sherry produced by the solera method—in which new wines are mixed with old.

Then there is the line of wines called Waterworks Station, sold only at Warner tasting rooms in Paw Paw and Frankenmuth. Warner is also a major supplier of private label juices to supermarket chains.

Advertising and promotion are handled by Maxwell Advertising, Kalamazoo, Mich. The largest part of a budget estimated at somewhere under a half million dollars goes toward point-of-purchase and promotion, with 30% in print and broadcast. Most of that is spent on radio where J.P. McCarthy does commercials for the Cask line.

Agency chieftain Jess Maxwell says Mr. McCarthy, a Detroit institution during his 16 years as WJR's morning personality, is a name and voice familiar to most midwesterners and his affiliation gives Warner an even stronger identity in its key markets.

Newspaper advertising is spread through about 20 suburban newspapers in the Detroit area, Warner's largest market, and is heaviest in the holiday gift season and harvest period when a large percentage of the 100,000-plus annual visitors come to the main winemaking facility at Paw Paw.

A key attraction is the hospitality center in the Waterworks Station, a brick and stone building that was formerly the waterworks station for the village of Paw Paw. Warner bought the building in 1967 and restored it, putting in facilities for wine tastings and sales, tours and community meetings. In 1982, it was designated a state historical site.

It is a key element in Warner's public relations—one of the lines of wine is named after it—and what little money is spent in magazines goes into tourism publications designed to bring visitors to the site.

Promotions rank high with Warner. The agency prepares shelf strips, neck tags, in-aisle and case displays and collaborates on gift packages, usually pine boxes from Michigan furniture factories, restaurant wine lists, recipes from the kitchen of Lynne Warner, wife of president James J. Warner, and newsletters.

In 1982, the winery won a regional Addy p.o.p. award for its unique Liebestrauben cork promotion that linked a bottle opener and a wine in a polyurethane package, believed to be the first on-pack promotion in the wine industry.

Chateau Ste. Michelle

While most small wineries depend heavily on tastings, personal appearances by winemakers and heavy public relations and nurse their limited advertising dollars, Ste. Michelle in Woodinville, Wash., has a big daddy in the background and is spending big bucks as it muscles its way from regional status to national ranking.

A regional winery strong in its northwest market of Washington, Oregon and Idaho, Ste. Michelle was available in a few key wine markets for a long time.

It always had national aspirations, but it wasn't until 1973, when it was acquired by Greenwich, Conn.-based United States Tobacco Co. that it was able to start to build a sales force and cultivate the national market.

Its most recent campaign revolves around the concept of discovery and a brochure aimed at distributors is headlined "24,000,000 people will discover our secret this fall."

On a national basis, that fourth quarter campaign, the winery's biggest, included ads in *Architectural Digest, Atlantic Monthly, The New Yorker, Smithsonian, Town & Country, Sunset* and the western edition of *Time*.

With United States Tobacco Co. behind it, Ste. Michelle is going national.

The campaign also included sponsorship of Dick Clark's national radio broadcast, "The Great Sounds."

In 1982, with gross sales of $10.5 million, the winery spent just under $50,000 for advertising. In 1983, with sales approaching $20 million, according to Alan Shoup, vp-marketing and corporate planning, the ad budget went to $250,000 and in 1984, the company expects it to exceed $1 million on sales estimated at $25 million. Advertising is handled by Cole & Weber, Seattle, a subsidiary of Ogilvy & Mather.

Chateau Ste. Michelle is a good example of regional pride. "With the huge concern for northwest food products here, it would be hard to find a restaurant without our wines," says Mr. Shoup.

There is, he says, a strong trend toward local boosterism for Washington wines—"the hometown boy makes good idea"—as well as a healthy competitive attitude toward the California industry.

Just as Wiederkehr can, without fear of aiding the competition, call itself "that Arkansas wine," Ste. Michelle, the undisputed leader in a rapidly growing wine region, can generously advise the public to "discover the wines of Washington State."

priced wines—like Chenin Blanc, French Colombard, Zinfandel and Petite Sirah—that are far better than European wines in the same price category. Maybe you could call them, California's 'other wines.'"

Napa Valley's beloved guru, Robert Mondavi, never shrinks from challenge. "Some kind of promotional, educational program is an absolute must," says the 70-year-old wonder. "Americans are interested in gracious living, they're interested in wine and they're interested in its use. They don't yet know its true value, that it's good for you, but they want to find out. It's our job to tell them."

Mr. Mondavi agrees that it would be expensive, but he figures that $5 million could set up a fine educational program. "There are many ways to go about it," he says. "Advertising, books, tastings and educating the writers are important. Many of the writers are not in direct contact with California wines, wineries and vineyards. Of course, this means that even the largest half dozen wineries, that account for 80% of the wines, will have to divert some of their advertising budgets into industrywide ads, but that's necessary to attract new wine drinkers."

To do that, domestic growers and winemakers would do well to take a page out of the Italian best seller and present wine to Americans by means of a lighthearted, somewhat humorous approach.

Consider Napa wine maker Hamilton Vose III, who is plugging his slightly sweet white Zinfandel through a print ad that places a bottle of the wine next to an elegant wine glass filled to overflowing with . . . popcorn! "We just like it with popcorn," explains Mr. Vose with the grin of a man who knows his wine is selling.

The big five

Top wine advertisers* Total advertising and major brand changes first six months 1983 vs. 1982 (thousands of dollars)

Company**	First six months 1982	1983	Change Dollars	Change Per cent
1. E. & J. Gallo	$11,888.0	$13,359.6	$ 1,471.6	12.4%
Carlo Rossi	334.4	1,215.8	881.4	263.6
Polo Brindisi	—	315.0	315.0	+
2. Jos. E. Seagram, USA	$ 9,649.3	$ 7,634.2	$−2,015.1	−20.9%
Paul Masson Light	3,453.2	1,126.3	−2,326.9	−67.4
Black Tower	1,684.9	1,153.9	−531.0	−31.5
3. Villa Banfi, USA	$ 5,787.6	$ 7,030.9	$ 1,243.3	21.5%
Riunite	5,058.4	7,030.9	1,972.5	39.0
Bell'Agio	729.2	—	−729.2	−100.0
4. Heublein (R.J. Reynolds)	$ 5,979.0	$ 6,316.3	$ 337.3	5.6%
Inglenook	2,772.9	3,147.8	374.9	13.5
Harveys Bristol Cream	1,108.9	1,368.9	260.0	23.5
Colony	1,241.8	720.0	−521.8	−42.0
5. National	$ 6,043.7	$ 3,317.3	$−2,726.4	−45.1%
Almaden	5,322.2	3,057.0	−2,265.2	−42.6
SELECTED OTHER				
Wine Spectrum	$ 8,810.7	$ 1,995.4	$−6,815.3	−77.4%
Taylor California Cellars	8,253.8	1,966.7	−6,287.1	−76.2
Taylor	551.7	24.3	−527.4	−95.6

*Includes LNA six media total (network radio, spot and network tv, magazines, outdoor and newspaper supplements), which does not contain data on spot radio or newspapers.
**Companies are ranked according to first six months 1983 advertising expenditures.
Sources: LNA and Impact Databank

Choosing the right medium: It's no mean feat

Marketers scrutinize the alternatives for the perfect fit

By James Suckling

With most Americans still reaching for a glass of Coke, Bud or a cup of coffee during mealtime rather than a glass of wine, both domestic and imported wine producers are concentrating more on how to make advertising more effective.

James Suckling is senior editor of The Wine Spectator, *the San Francisco-based consumer wine newspaper.*

That means they are taking a good look at the various media available and which is best for a particular purpose.

"Wine comes in every size, shape and price, and you have to tailor the advertising medium to fit the product," says Charles Skoog, chairman of Hicks & Greist, New York, the agency for Villa Banfi wines, of which Riunite is the dominant brand. "For Riunite, network television is the strongest medium. It gives you the time-honored elements necessary in good advertising—sight, sound and motion. Television reaches a broad section of the public in a rapid fashion."

Riunite accounts for almost 25% of the total imported table wine market in the U.S. For the first half of 1983, Villa Banfi spent more than $7 million in advertising supporting Riunite, and it finished the year spending more than $13 million on the brand, according to *Impact*, the industry newsletter.

Charles Traynor, vp-management supervisor at Doyle Dane Bernbach, New York, the agency that handles Seagram Wine Co.'s Paul Masson, agrees with Mr. Skoog about the effectiveness of tv. "Wine is a pretty visual product and television offers the ability to use that attribute," he says. Also, tv is a strong medium for illustrating to wine distributors "that you are putting a lot of bucks behind your brands," he says.

Tv reaped close to $46 million in wine advertising for the first six months of last year, down 23.9% from six-month figures in 1982, according to *Impact*. Those wine advertisers who chose tv emphasized matching the right programs with the right advertisements—placing informative wine advertisements with informative programing. For example, Riunite tv ads, which reaffirm the 2,000-year-old Italian origins of the wine, are aired during newscasts.

"For Riunite, network tv is the strongest medium. It gives the elements necessary in good advertising, sight, sound and motion."

In addition, to make money spent on tv more effective, advertisers look for the key demographics: A high percentage of viewers with college educations, high levels of disposable income and—not surprisingly—medium to heavy wine consumption.

Other than network tv, Mr. Skoog finds spot tv efficient in promoting particular wine brands. For the holiday season, 10-second commercials for Villa Banfi's Asti Banfi, a sweet Italian sparkling wine, were run in the New York metropolitan tv marketplace. The ad showed closeups of the wine name and stressed Asti Banfi as a sparkling wine.

Riunite's cartoon ads ran in magazines to reach the upscale wine consumer.

But tv is not suited to every producer, says Nial Hadden, assistant vp-marketing with F. Korbel & Bros. in Guerneville, Cal., the largest producer of premium California sparkling wine.

"We used television in 1974 and 1975 and had great response," he says. "But it ran us out of our product."

As far as creativity, tv has fantastic potential, but so far, ac-

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The three-tiered distribution system for alcoholic beverages makes consumer purchase trends at the retail level vital in today's marketing oriented environment. A.C. Nielsen Company, the premier name in marketing research for over 50 years, provides this key information to brewers, distillers, importers and vintners through its Alcoholic Beverage Service.

Nielsen provides off-premise consumer sales and brand share information to allow clients to assess the sales and marketing strategies of their own brands, as well as those of their competitors, at the actual point of sale. Clients also receive the important "reason why" data such as distribution and out-of-stock; retail prices; retail inventory and share; retail stock turn; and local advertising and feature price activity.

For more information on how Nielsen data can help you make better marketing decisions and give you a competitive edge, contact the Nielsen Alcoholic Beverage Service.

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70 Willow Road
Menlo Park, CA 94025
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The media

(Continued from Page M-34)

cording to advertising executives like Mr. Traynor, there have not been many innovations established in wine advertising.

"All of us have been using mostly stuff that has been around for the past 20 years," he says. "There are only five or six ways of doing it, such as comparisons, testimonials and others." Tv campaigns for wines may be "recycled stuff," but they seems to work.

For instance, Almaden recently concluded a "taste test" campaign pitting its varietal wines against Taylor California Cellars on both tv and radio.

Says Theo Williams Rigney of Dancer Fitzgerald Sample, the agency that handled the campaign, "That's the first time Almaden did anything close to head-to-head competition, and the campaign seems to have done well in creating awareness of the brand." Almaden recently changed agencies and now is with BBDO/West.

Radio expenditures come nowhere near expenditures for tv—in the first six months in 1982, for example, according to *Impact*, network radio expenditures were $671,000 while expenditures for tv were $60 million.

Nevertheless, radio—both network and spot—still remains a popular medium, and some of California's large to midsize wineries have had great success with it.

"Radio has been the correct medium for Beaulieu Vineyard," said Michael Silva, director-public relations with the premium, midsize California winery. (Beaulieu is part of Heublein Wines, a division of R.J. Reynolds Industries.) Beaulieu has been using spot radio ads in California, New York and Chicago featuring a testimonial by the winery's chairman, Legh Knowles Jr.

"Of all the advertising done by this company—Heublein and R.J. Reynolds—we get the most feedback on that particular radio ad," says Mr. Silva.

"His [Mr. Knowles'] voice on the radio is effective in getting the message out that wine is something to be enjoyed and not something to be intimidated by," he says.

One of the most talked about media for wine advertising is cable.

But in recent years, perhaps one of the most talked about media for wine advertising has been cable. "We have used cable to move into different markets," says DDB's Mr. Traynor. "We don't buy cable for the sake of buying cable. We feel it is a good medium to reach people who drink wine."

Hicks & Greist's Mr. Skoog concurs. "Cable is good if it is used properly," he says. "There are only three mass ways of using cable—ESPN, CNN and USA. They draw the best audiences."

Whether using all or one form of the broadcasting media, most wine advertisers still rely on print for part of their campaigns. However, print tends to be even more selective, especially in magazines and may be better suited for promoting particular products, say some advertisers.

"It depends on what target you want to talk to," says Dancer Fitzgerald Sample's Ms. Rigney. "Print is more selective. We use upscale magazines for reaching that upscale public—wine, food and general editorial magazines that have good demographics."

DDB uses magazines for promoting the imported premium wine brands Seagram represents, says Mr. Traynor.

"With something like Mumm champagne at $35 or $40 a bottle, we are not going after the mass market," he says.

"We use magazines exclusively," says Korbel's Mr. Hadden. "We feel it is the best long-term image building medium."

Based on its new slogan, "Uncork the magic," Korbel has run its tony ads in such publications as *Newsweek*, *Bon Appetit*, *Playboy* and *Penthouse*.

Magazines also offer mass market wines opportunities not available in other media. In selected magazines, Villa Banfi ran "cartoon ads" depicting Riunite as a wine for the discerning consumer. "That was a small campaign to attract a person we wouldn't normally attract on television—the upscale wine consumer," Mr. Skoog says.

Although magazines are a popular medium for wine advertisers, expenditures for newspapers—in 1982—were higher. According to 1982 *Impact* figures, newspapers in 1982 attracted $14.8 million of advertising while magazines took in $12.5 million.

Even the big league wine advertisers continue to buy newspapers. Gallo began running ads in October in the San Francisco Bay area daily newspapers featuring its new 1978 vintage Cabernet Sauvignon—a change from Gallo's usual brand building campaigns.

Gallo spent the most on wine advertising during the first half of 1983, about $13.4 million, and *Impact* says it was one of the few wine advertisers to actually increase spending 12.4%.

In general, advertising executives and wine marketers say that the most effective medium for wine advertising depends on the product and, more important, the amount of money allocated for ad support, the latter of which may be the most dubious criterion.

"The jury is still out," says Marvin Shanken, editor and publisher of *Impact*. "If wine advertising expenditures are not reinstated to past years' high levels, there is no doubt that wine consumption in America will have difficulty in reaching its full potential."

What they spent

Wine advertising expenditures by medium first six months 1983 vs. 1982 (thousands of dollars)

Medium	First six months 1982	1983	Change Dollars	Per cent
Network radio	$ 671.5	—	$ −671.5	—
Television	60,323.8	$45,890.7	−14,433.1	−23.9%
Magazines	4,737.2	5,743.9	1,006.7	21.3
Outdoor	568.7	323.5	−245.2	−43.1
Newspaper supplements	720.0	661.7	−58.3	−8.1
Total	$67,021.2	$52,619.8	$−14,401.4	−21.5%

Sources: LNA and Impact Databank

Making a habit of radio

Some wine advertisers might find that Schieffelin & Co.'s using radio to promote Blue Nun is a laughing matter, especially since the company hired a husband-wife comedy team to help promote the label.

Schieffelin had its reasons, however, and believes they are good ones.

It was at the beginning of last year that the New York-based importing/marketing company dropped its multi-million-dollar network tv campaign and switched to radio, enlisting the help once again of the comedy team of Jerry Stiller and Anne Meara to push its popular German white wine.

"The reason to go back to radio was a media decision, not a creative one," says Ray Strong, vp-product group director at Schieffelin. "We felt Blue Nun's success was by being in a different media than the other brands. Everybody and his mother are in tv."

In 1982, Schieffelin spent more than $3.6 million in advertising on Blue Nun, the seventh largest selling imported wine brand, according to *Impact*, a national wine and spirits newsletter. Cunningham & Walsh, New York, is Schieffelin's ad agency.

Introduced in the U.S. in 1961, Blue Nun totaled a little more than 30,000 cases a year in sales until it started being advertised on radio in the early 1970s.

"We used radio for about 10 years," said Mr. Strong, "and Blue Nun had its tremendous explosion from about 34,000 cases up to 1 million cases in that period of time.

"The success of Blue Nun during that time was a combination of a number of things. It was Stiller and Meara radio. The use of radio in general and, also, the use of the phrase 'a wine correct with any dish,' " he says.

After trying tv, Schieffelin switched back to comic radio spots for Blue Nun.

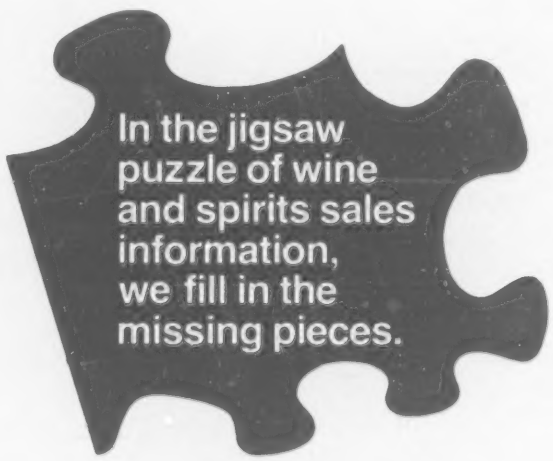
After reaching the 1 million mark, Schieffelin decided to take Blue Nun to a larger market via network tv. "The problem with radio then was that even with network radio you were reaching only about 60% of the U.S. population," Mr. Strong says. "By going to network tv, we reached an additional 40% or 100% of the population.

"We used the symbol of a live nun and the slogan 'Blue Nun goes everywhere.' With this campaign, we expanded the position of the brand beyond mealtime to anytime."

Although considered successful, the tv campaign was dropped at the beginning of last year. "We switched from tv back to Stiller and Meara radio because you can concentrate better in markets where you are strongest, in addition to having a national presence," says Mr. Strong.

He says the new radio campaign still stresses Blue Nun as an "anytime wine" but also reinforces two other concepts. "It hammers home the taste of Blue Nun, and the fact that Blue Nun is now served [by the glass] in 8,000 bars and restaurants across the nation. It says, 'by the glass or by the bottle there is a lot of taste in Blue Nun.' "

Although many wine advertisers might question Schieffelin's relying primarily on radio for promoting Blue Nun, Mr. Strong does not appear too concerned: "We have the tendency to go against the grain, where our competitors are not as dominant. Besides, radio basically built Blue Nun." —*J.S.*



Are you getting distribution data from both off- *and* on-premise licensees? From both open *and* control states? From ethnic outlets?

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One North Broadway WHITE PLAINS 10601 (914) 949-3214
870 Market Street SAN FRANCISCO 94102 (415) 392-0130

Ad pages in farm publications for 12 months, 1983-1982

Fourth-quarter and year-to-date figures for U.S. and Canadian publications reporting to Advertising Age

	Pages			
	Oct.-Dec. 1983	Oct.-Dec. 1982	Jan.-Dec. 1983	Jan.-Dec. 1982
— Canadian —				
Country Guide:				
Eastern Edition	115.8	90.6	503.9	534.7
National Edition	176.6	148.6	949.9	949.4
Western Edition	135.4	114.1	633.0	670.5
Le Bulletin des Agriculteurs	194.0	134.0	833.0	805.0
Total Group	**621.8**	**487.3**	**2,919.8**	**2,959.6**
% change	+27.6%		−1.3%	
— Dairy & livestock —				
Beef Magazine A.	196.5	168.8	809.6	583.6
Beefweek (26X) B.	222.8	253.9	641.3	1,001.7
The Cattleman	341.8	390.4	1,318.5	1,440.5
Dairy Herd Management	103.6	89.4	549.7	443.6
Drovers Journal (52X) A.	268.1	271.8	1,157.8	1,129.7
Farm Progress Hog Producer	20.9	26.0	107.5	105.0
Feedlot Management	106.3	91.5	378.0	296.3
Florida Cattleman	269.6	277.6	951.8	935.1
Hoards Dairyman (23X) A.	173.0	184.1	848.4	901.8
Hog Farm Management	132.1	123.0	443.6	447.4
National Hog Farmer	262.4	240.2	910.7	883.8
Pig American	64.3	65.6	259.5	240.8
Southern Beef Producer (6X)	41.2	33.3	136.2	99.5
Southern Hog Producer (6X) A.	21.6	27.1	71.2	73.4
Sunbelt Dairyman (6X)	16.8	19.0	67.1	65.3
Dairy	127.8	102.5	411.0	361.6
Western Livestock Journal Weekly:				
Central Edition	150.7	134.4	542.8	421.5
Western Edition	192.4	175.3	625.2	541.2
Western Livestock Reporter	331.6	285.1	969.6	866.1
Total Group	**3,047.5**	**2,959.0**	**11,199.5**	**10,837.9**
% change	+2.9%		+5.2%	
— Fruit & vegetable —				
American Fruit Grower	37.9	74.6	483.2	468.4
American Vegetable Grower	98.1	124.6	510.5	641.0
Citrus & Vegetable	116.8	117.7	479.0	503.0
Total Group	**252.8**	**316.9**	**1,472.7**	**1,812.4**
% change	−20.2%		−8.6%	
— General farm publications —				
American Agriculturist	88.8	64.6	385.0	363.4
Arizona Farmer-Ranchman	63.6	81.3	310.9	402.5
California Farmer (21X) A	159.3	171.3	763.7	809.6
Farm Futures A	91.8	51.3	344.5	208.1
Farm Industry News (10X)	97.4	100.3	397.1	420.6
Farm Journal (14X)	161.0	163.1	727.2	773.2
Farmer-Stockman Unit:				
Oklahoma Farmer-Stockman	29.7	38.2	162.2	187.2
Texas Farmer-Stockman	28.8	35.7	149.1	155.5
Florida Grower & Rancher	47.1	—	187.3	—
Harvest Publishing Unit				
Kansas Farmer (21X)	113.0	116.5	637.3	680.8
Michigan Farmer (21X)	146.4	144.1	674.5	743.0
Missouri Ruralist (21X)	132.7	148.4	719.9	791.4
Ohio Farmer (21X)	178.8	197.6	926.1	1,067.1
Pennsylvania Farmer (21X)	105.6	105.2	555.7	597.5
High Plains Journal:				
Eastern Kansas (52X)	515.1	498.5	2,311.0	2,325.5
Colorado	501.7	494.8	2,231.6	2,298.8
Nebraska	490.7	481.7	2,200.9	2,256.1
Oklahoma-Texas	520.4	502.6	2,307.6	2,312.5
Western Kansas	559.3	554.8	2,486.0	2,533.3
Irrigation Age (10X) A.	51.9	56.4	199.1	259.5
Kentucky Farmer	50.6	51.9	274.0	354.7
Lancaster Farming (52X)	1,273.9	1,152.0	5,204.8	4,769.5
Midwest Farm Paper Unit: (24X)				
The Farmer	202.6	226.7	1,182.5	1,248.0
Nebraska Farmer	263.8	294.2	1,403.6	1,454.8
Prairie Farmer A.	207.6	254.9	1,180.8	1,429.6
Indiana Edition	225.3	253.9	1,186.3	1,454.4
Wallaces Farmer (24X) A.	214.6	236.3	1,239.6	1,275.1
Wisconsin Agriculturist (24X)	165.5	182.6	869.5	937.5
Pecan South (6X)	—	—	—	—
Progressive Farmer A.	157.0	143.7	686.1	751.7
Specialized Agricultural Publications:				
Flue Cured Tobacco Farmer	24.0	30.1	168.5	202.2
Peanut Farmer (8X)	—	—	109.9	137.9
Successful Farming A.	194.3	177.0	748.4	755.4
Tennessee Farmer	27.1	25.0	165.1	169.6
Wyoming Farmer-Stockman	63.0	79.0	268.0	320.0
Western Unit Farm Magazines:				
Colorado Rancher & Farmer	84.2	72.4	420.4	417.7
Northwest Unit Farm Magazines: (24X)				
Idaho Farmer-Stockman	107.5	89.5	563.9	641.9
Montana Farmer-Stockman	195.8	172.6	899.3	911.1
Oregon Farmer Stockman	96.1	89.5	479.8	506.0
Utah Farmer-Stockman	77.7	86.9	411.4	447.6
Washington Farmer Stockman	93.3	90.1	492.5	547.6
Total Group	**7,807.0**	**7,716.9**	**36,691.1**	**37,619.9**
% change	+1.1%		−2.5%	
— Poultry —				
Broiler Industry	151.1	127.4	587.0	518.4
Poultry Digest	55.4	47.5	221.0	258.5
Poultry Tribune	54.0	58.4	277.2	309.9
Poultry & Egg News:				
Poultry Times	—	—	—	—
Poultry & Egg Mktg.	—	—	—	—
Total Group	**260.5**	**233.3**	**1,085.2**	**1,086.8**
% change	+11.6%		−0.1%	

(X) Represents the number of times published each year; publications are monthly unless otherwise specified. A. Sectional linage included but prorated to circulation of regional editions. B. 1983 figures are comprised of a combination of 30-in. and 60-in. pages; 1982 figures are comprised of only 30-in. pages.

mediaMoves

U.K. rock book tries Yank edition

NEW YORK—A $400,000 promotional blitz, keying on MTV: Music Television, broke last week to introduce *Star Hits*, sister publication to the U.K.'s biggest music magazine.

The new monthly (AA, Nov. 21) covers many of the acts championed by MTV, such as Duran Duran (who appear on the cover) and Culture Club, but there's also coverage of perennials like the Rolling Stones and heavy-metal

bands like Quiet Riot.

Such content, as well as *Star Hits*' splashy, colorful graphics, could fuel the kind of growth that Felix Dennis, who has arrived from England to oversee the launch, predicts will enable frequency to be increased within six months to every-other-weekly and propel circulation within a year from 200,000, the expected initial rate base, to 500,000.

Another reason for Mr. Dennis' optimism is the success enjoyed by *Smash Hits*, the English magazine that has licensed its format to Pilot Communications here.

Mr. Dennis is serving as a consultant to Pilot, which is owned by Peter Godfrey and Robert Bartner. In Great Britain, Mr. Dennis heads the Bunch Group, which numbers among its titles *Hi-Fi Choice* and *Which Bike?*

Star Hits faces a formidable field of rivals. But while *Rolling Stone* has grown up with its readership, Mr. Dennis said, *Star Hits* intends to target continually a 12-to-20-year-old audience.

Promotion for *Star Hits* began Jan. 12, the day the magazine made its debut, on MTV and radio stations. International Communications Group, Los Angeles, handles.

A b&w page is $2,000, a color page $3,000. The magazine, cover-priced at $1.50, will be sold only on newsstands at first, adding subscriptions later.

• **CMP Publications**, Manhasset, N.Y., will introduce *Communications Week*, an every-other-weekly tabloid, on Jan. 30, with initial circulation of 50,000 to 60,000. Tom Cooper is group publisher, Jack Dolce is associate publisher. A b&w page is $5,900, a four-color page is $6,750.

• **Cox Communications**, Atlanta, which has an equity interest in *On Cable*, now distributes the magazine via 28 of its catv systems, which account for 75% of Cox's basic subscribers. As of year's end, Cox said, the magazine's circulation approached 500,000 monthly.

• **The Black Collegian**, New Orleans, will publish its annual jobs issue in March/April. Ad closing date is Feb. 1.

• **ComputerFun**, Viare Publishing's new version of *Electronic Fun with Computers & Games* (AA, Dec. 19), will charge lower ad rates than its predecessor, though its rate base, at 150,000, is 20% higher. A b&w page will cost $3,300 (vs. $3,750 for its predecessor) and a four-color page will cost $3,960 (vs. $5,325).

• **Conservative Digest**, Washington, D.C., has named ESCO Media Group, Flushing, N.Y., as its ad sales rep.

• **Ultrasport**, a new every-other-monthly for hard-core sports enthusiasts (AA, Dec. 12), is being started with a stake of $2.5 million from a limited partnership of private investors. The first issue, dated January/February, runs 88 pages and carries advertisers such as Gore-Tex, Nike and Raleigh Cycle Co. Lyn Lemaire is publisher, Chris Bergonzi is editor, Karen Maloney is marketing/circulation director and Mel Weinberger is advertising manager, at 11 Beacon St., Boston 02108.

• **American Business Press** issued a brochure listing materials available from the association. Copies of "The ABP Library of Advertising and Marketing" are available free to members of the advertising community involved with the business press. Write Debbie Humphreys, registrar, ABP, 205 E. 42nd St., New York 10017.

• **Computer Advertising News** (AA, Oct. 10), is raising its rate base 50%, to 15,000, with its February issue. The publication has moved to 155 E. 23rd St., New York 10010.

• **Woman's World**, Englewood, N.J., expects to expand its distribution to the entire country by April, according to Select Magazines, New York, with which the magazine has renewed its contract. It is currently distributed in 70% of the country.

• **Gentlemen's Quarterly**, New York, has named W.E. Connor Co., Toyko, as its advertising sales rep for China, Hong Kong and Japan.

• **Ms.**, New York, will raise its newsstand cover price 16.7%, to $1.75, with the February issue. The basic subscription rate has risen by the same percentage, to $14 annually.

• **TVSM**, Horsham, Pa., has been selected by Tribune/United Cable Communications to publish a system-specific version of Cable Guide for subscribers of the company's new cable system in Royal Oak, Mich.

• **On Cable**, Norwalk, Conn., has been selected by Storer Cable to supply system-specific editions of the magazine to subscribers of the company's three systems in the Minneapolis market.

• **Better Homes & Gardens**, Des Moines, will again sponsor a home improvement contest for its readers. The contest will be announced in the magazine's January issue.

• **RKO Radio Networks**, New York, will from Jan. 16 through Jan. 20 air a total of 20 90-second "sportSpecials" leading up to the Jan. 22 Super Bowl.

• **CBS Radio Network**, New York, which recently renewed its Major League Baseball contract for a year (AA, Nov. 28), now has extended its agreement for five years, effective with the 1985 season.

• **Eastman Radio**, New York, has become the first national radio sales representative for the Atlanta Braves and Atlanta Hawks radio networks; those duties had been handled internally.

• **Radio Business Report** is a new monthly that plans to cover the business side of the radio industry. It starts with an initial controlled circulation of 6,500, and is also seeking paid subscriptions at $84 a year. A b&w page is $1,250 and a two-color page is $1,475. Jim Carnegie is editor-publisher at P.O. Box 13199, Philadelphia 19101.

• **Financial World**, New York, has named Branham International, New York, as its international advertising rep. Victor Webb, Branham's president, will become the magazine's international advertising director.

• **McCall Publishing Co.**, New York, is offering advertisers a "summer shape-up promotion" that involves advertising and merchandising in the May issues of three publications: *McCall's*, *Working Mother* and *McCall's Beauty, Health & Diet Guide*.

• **The Homeowner**, New York, is starting a program by which products that are staff-tested and ranked high in performance will be awarded "Approved Product" seals. The first recipient is Lennox Industries' G-14 pulse furnace.

• **Business Publications Audit of Circulation**, New York, has completed initial audits of eight publications: *Bus & Truck Transport*, Toronto; *CED*, Denver; *Digital Retailing*, Waltham, Mass.; *Food & Beverage Marketing*, New York; *New Homes Guide*, Dallas/Fort Worth and Houston editions, Santa Clara, Cal.; *Shooting Commercials*, Woodbury, N.Y.; *Vermont Business*, Bellows Falls, Vt., and *World Water*, London.

• **Marvel Comics Group**, New York, will publish "The Muppets Take Manhattan" as a tie-in to the Henson Associates film, due this summer via Tri-Star Pictures.

• **HCA Companion**, a quarterly from Hospital Media, Knoxville, Tenn. (AA, Feb. 21, *et seq.*), has debuted with a 60-page issue dated first quarter '84. The magazine, with a controlled circulation of 700,000, has reduced its ad rates, to $8,941 for a b&w page and $11,176 for a four-color page.#

1/24/84
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Advertising Age

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Special Report

Corporate Image Advertising: Shedding the best light on company goals

— Page M-9

Corporate CloseUp

Diversion Communications tells people where to go

— Page 4

Forum

On doing business in the nation's major cities

— Viewpoint section

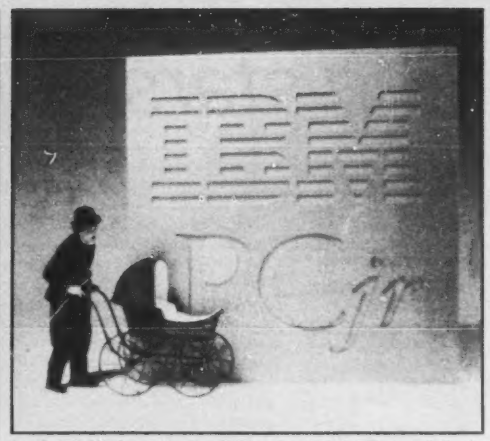
Marketing Zadora

See Pia act! Hear Pia sing!

Using money—and loads of it—to create 'stardom' — Magazine

NEWSPAPER M
AA
DC20014CONGLI FMJF
CONGRESSIONAL INFO SERVICE
SPI ACQUISITIONS
4520 EAST-WEST HWY #800
WASHINGTON DC 20014

New Eastern spots show grateful passengers ceremonially pinning wings on flight attendants.



In the initial spots for PCjr, the "Little Tramp" finds the new computer waiting for him in a baby carriage.

Employes star in $70 million Eastern flight

MIAMI—The employe as hero and an increased emphasis on spot tv form the backbone of Eastern Air Lines' new $70 million ad campaign.

The spots that broke on CBS' Super Bowl coverage yesterday featured a return to the "we earn our wings every day" theme, with a twist. Instead of using chairman Frank Borman, new commercials show passengers rewarding various Eastern employes with a set of wings in tongue-in-cheek award ceremony formats.

Three different versions—using businessmen, a couple that are frequent flyers and senior citizens—enable Eastern to pitch different products from convenient schedules and bonus programs to special pricing for seniors.

The media plan calls for a shift in emphasis from network toward spot tv in the carrier's 25 key markets.

The change from Eastern's previous "America's favorite way to fly" ad theme comes on the heels of airline industry figures showing that Eastern slipped from No. 1 to No. 3 in passengers carried during the past year. But the decision to drop that theme was made last

(Continued on Page 76)

These stories were written by reporter Robert Raissman.

It's prime time for PCjr; spots all in the family

BOCA RATON, FLA.—The introductory tv commercial for IBM's PCjr, which broke on CBS' coverage of Super Bowl XVIII, will give way in a month to another campaign focusing on specific functions and uses of the product—the company's initial entry in the home computer market.

Created by Lord, Geller, Federico, Einstein, the ad campaign will shift into high gear at the third quarter's outset, according to Douglas LeGrande, vp-operations at IBM's entry systems division here.

"The series of ads will feature different places and the uses people can make of the PCjr in those places," Mr. LeGrande said.

Industry sources estimate IBM will spend about $40 million introducing the PCjr this year (AA, Oct. 17). Mr. LeGrande declined comment on the ad budget.

The campaign will mark IBM's first appearance with regularity on a variety of prime time shows. Ads also will appear on network news, sports and specials.

Although IBM initially is trying to build awareness for the product, company executives believe the demand will exceed supply. Mr. LeGrande said preliminary feed-

(Continued on Page 76)

Burnett gets Velveeta slice

Beatrice, Kraft in cheese fight

By JANET NEIMAN

Beatrice Foods' quest to become a major factor in the retail cheese business nationally got a boost last week when a former Kraft marketing executive signed on as vp-marketing of the Beatrice Cheese Co. division.

Norman Ross, formerly a vp-marketing in Kraft's retail cheese group, was named vp-marketing for the New Berlin, Wis.-based cheese division of Beatrice.

His resignation from Kraft, on short notice, came two days before Leo Burnett USA was named the second agency for Kraft's cheese group, which had been consolidated at J. Walter Thompson USA.

Burnett will take over the estimated $15 million Velveeta processed cheese account Feb. 1. Kraft said Velveeta is the only product that will be reassigned.

The move means Kraft Inc. and Beatrice now share both agencies, although for noncompetitive products. Burnett has Beatrice's Samsonite division, Fisher Nut Co. and Peter Eckrich & Sons.

Mr. Ross becomes the third executive from Kraft's retail food group to move to Beatrice in the past year. Harold Handley, director of corporate marketing, and William Reidy, senior vp-corporate strategy, both joined Beatrice from Kraft's retail food group last year.

Mr. Ross will hold a new title at the cheese company; since Beatrice consolidated the three businesses, it has had no single marketing executive in charge of the over-all business.

With Beatrice's well-publicized interest in expanding the cheese business and the growing links be-

(Continued on Page 76)

New food company set

By JENNIFER PENDLETON

The investment company that bought California's largest dairy products marketer last year has formed a new specialty foods group it predicts will become a $1 billion unit within one to three years.

Fullerton, Cal.-based Winn Enterprises, which bought Knudsen Corp. in June and is in the process of acquiring Kern Foods, City of Industry, Cal., has created a new company called Knudsen-Kern Foods and named a three-man executive team to manage it.

Winn co-chairman-chief operating officer Dee R. Bangerter is chairman-chief executive officer; Knudsen chairman and Winn co-chairman William G. Schmal is vice-chairman.

The move consolidates Winn's existing specialty food operations, which include Knudsen's dairy products division and its subsidiaries, National Fast Foods, Seattle, and Globe Extracts Co., Hauppauge, New York, a manufacturer of food flavorings, as well as Kern Foods.

Combined sales of the four companies were $633 million in 1983.

That's just the beginning, ac-

(Continued on Page 75)

highlights

Monday, January 23, 1984

Boeing Co. will break its $5 million-plus ad campaign with tv spots during the Winter Olympic Games. *See Page 6.*

S.B. Thomas Inc. is staking out its new plan for growth. *See Page 6.*

Charles of the Ritz Group later this year will introduce the first in a line of products inspired by ABC-TV's "Dynasty." *See Page 10.*

Ponderosa is testing the use of its salad bar as a breakfast buffet, as it expands the definition of its marketing niche. *See Page 35.*

Mrs. Grass Inc. has launched a broadcast ad push that directly compares its instant soup with that of dehydrated soup giant Thomas J. Lipton Inc. *See Page 38.*

KitchenAid will enter the cooking appliance category this summer with print ads for its new line of built-in ovens and cooktops. *See Page 81.*

Cover photograph from Universal Pictures Studio.

CORPORATE CLOSEUP

Diversion Communications has turned the pleasure of travel and leisure into a lucrative business. *See Page 4.*

INTERNATIONAL

The International Organization of Consumer Unions, one of the world's most powerful international consumer lobbyists, has set as its major goal this year the banning of advertising of all pharmaceutical products except at point-of-sale. *See Page 46.*

The Australian Broadcasting Tribunal, a group overseeing the electronic media, will investigate allegations that a series of British Airways commercials, created by Saatchi & Saatchi, were produced with a "ghost crew." *See Page 46.*

The European Court of Justice next month is expected to order the West German government to scrap a 16th-Century law and open the country to beer imports, according to European Economic Community officials. *See Page 51.*

VIDEOTECH

The Nashville Network begins a 10-week cable-only campaign based on the successful "I want my MTV" ads, asking viewers to "Stand up for your country." *See Page 54.*

Frost & Sullivan's latest report on new video technologies predicts that basic cable tv services will be forced to sell themselves as premium pay attractions in order to survive. *See Page 55.*

ARTS & Entertainment Network is expecting to premiere Feb. 1 with a potential circulation for advertisers of at least 9 million homes. *See Page 59.*

MAGAZINE

In the Hollywood style, Pia Zadora has been promoted as a star, and her celebrity status owes a lot to marketing. *See Page M-4.*

Corporate Image Advertising: More companies are engaging in marketing an intangible image and enhancing their reputations to make themselves attractive on Wall Street and elsewhere. *See Page M-9.*

Several readers play critic and respond to the Critic's Corner call for comment on a Honda ad. *See Page M-29.*

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BBDO links with major Japan shop

By JACK BURTON and DENNIS CHASE

TOKYO—The stampede of U.S. advertising agencies into Japan is gathering force.

BBDO International will announce this week its first significant Japanese link, with Asatsu, Japan's seventh-largest agency and one of the few major Japanese agencies without a strong U.S. tie.

Details about the deal will be made public at a press conference on Jan. 27. Attending the conference will be BBDO International head Willi Schalk and independent marketing consultant Shu Ueyama, who has been retained by BBDO. He was previously deputy general manager of advertising at Sony.

Asatsu (until two years ago known as Asahi Tsushin) had estimated billings last year of $227.2 million, up 15% from 1982. Asatsu has had minor affiliations with BBDO and Chiat/Day in the past, but the new BBDO arrangement will be different, sources say.

Asatsu has offices in Los Angeles and London, and its major clients are Mitsubishi Motors, Pioneer Electronics and Kirin beer.

In other U.S./Japanese develop-

(Continued on Page 80)

Viewpoint: Forum

Avoiding collaborative poisons

By Nancy L. Salz

Ultimately, *you* are responsible for the advertising you get from your agency. Even though agency creative and account people bring many attitudes to the advertiser-agency collaboration that hinder its success, the most potentially destructive attitudes are brought into the relationship by the advertisers, because they control the purse strings.

The Six Advertiser Poisons:

1. *"I'm the boss here."* Although advertisers do judge the agency's work and must be responsible for it, flaunting that power—using position to get one's way even if it hurts the advertising results—poisons the agency's desire to generate great advertising.

2. *"My management will never buy it."* Few things cause more disrespect, lack of trust and frustration among agency people than a client's refusal to support and develop a good idea because he's afraid his superiors won't like it. Agency people believe that they are working together with you, collaborating, to create the best possible way to sell your product or service. If the idea is good, and you believe it, you cannot let such second-guessing kill it. If you are afraid to make a decision, you surely will defeat your agency's drive to create great advertising.

3. *"I'm a better person than you are."* For some reason, many, many advertisers embrace the notion that they are superior to the people they work with at the agency. It's a problem that can hurt the necessary mutual respect and trust.

4. *"What if their idea is better than mine?"* This is the poison of fear. It takes a secure individual to realize that another person's idea is better than his own, accept that idea and use it to further his goals and not view it as a professional threat.

5. *Withholding information.* One clever but nonetheless

(Continued on Page 18)

Ms. Salz, now head of her own New York-based consulting company, served as an agency copywriter, marketing researcher and account manager. She is the author of "How to Get the Best Advertising From Your Agency" (Prentice-Hall, Englewood Cliffs, N.J.), from which this article is adapted.

Rating the cities

A report titled "The Comparative Costs of Doing Business in Seven Cities" has been prepared by Julien J. Studley Inc., a New York-based national real estate brokerage, sales and consulting organization. Covering Boston, Chicago, Houston, Los Angeles, Miami, New York and Washington, D.C., the study evaluates life styles as well as business factors, including taxes, commercial rentals, utilities and wages. What follows is the conclusion of the 84-page booklet.

From our comparative survey, New York City and Los Angeles ranked the highest as major business centers while Chicago offered the most potential.

New York City continues to hold its position as one of the major business centers in the world. As the speed and extent of commerce grows, the convenience of having one's suppliers, clients and services in great proximity becomes more essential—and New York offers the greatest concentration and broadest range.

In the last few years, as the volume of U.S. trade across the Pacific has approached and finally surpassed that across the Atlantic, Los Angeles—capitalizing on its geographic position and its well-developed, diversified economic base—has emerged as the gateway to Asia. This city is also positioned on the crest of several other waves of economic progress: Its aerospace and electronics industries are the recipients of a rising defense budget; the city ranks first in the nation in its aggregation of advanced technology industries, and, as the financial capital of the West, Los Angeles is at the forefront of the tremendous nationwide increase in the financial services business.

Our report also points out that opportunities often lie in the older cities which have solid infrastructures and strong business bases. For example, cities like Boston and New York, which had severe financial problems in the early '70s, weathered the recession well because they had already made the transition from manufacturing to services or high-tech and had previously dealt with severe deficit budget problems.

A new boom city, like Houston, is only now making this transition. The recession has raised the consciousness of its citizens who are now striving toward a more diversified economic base and a more workable infrastucture. Miami, too, has had to readjust to changing economic conditions due to the turbulence in Latin America, but the city is emerging as a growing business center in the Southeast, particularly with a substantial proliferation of financial institutions and service firms.

One of the critical findings of the report is that Chicago has the potential for the greatest business opportunities. Because Chicago was hit hard by the recession, the consensus focused on Chicago's difficulties. But the city already has in place a strong infrastructure—both in terms of physical plant and economic base. It boasts a highly educated labor pool and good proximity to markets and services. Along with Houston, Chicago offers the bargain rentals of the nation, and, like many other cities, in its attempt to attract new growth industries, offers a host of incentives. In addition, Chicago's appreciation and support of the arts has been a longstanding tradition. It is in the context of Chicago's strong, already existing foundation that these features look unusually attractive. Because Chicago has yet to be "discovered," opportunities abound.

Once again, as our 1981 survey revealed, Washington, D.C., and the Washington suburbs are real gems. The city increasingly is recognized for its business potential, with the service sector rapidly expanding in the District and research and

(Continued on Page 18)

Rating cities on business & life style factors

Desirability factors	Rating	BOSTON	CHICAGO	HOUSTON	LOS ANGELES	MIAMI	NEW YORK	WASHINGTON
Business opportunities	(10)	5	4	6	9	3	10	5
Costs of doing business	(10)	4	8	7	7	7	3	7
Proximity to professional services	(10)	6	8	6	8	4	10	7
Proximity to clients	(5)	3	4	4	4	3	5	4
Housing	(5)	3	4	4	3	5	3	3
Education	(8)	8	6	5	6	4	7	7
Transportation:								
Internal	(4)	3	3	0	0	2	4	4
External	(4)	3	4	2	4	3	4	3
Environment	(5)	4	2	4	4	3	4	4
Culture/Entertainment/Sports	(5)	3	3	2	3	1	5	3
Business Taxes	(5)	3	4	5	3	5	2	3
Personal Taxes	(5)	3	4	4	3	5	2	3
TOTAL RATING	(76)	48	54	49	54	45	59	53

Source: Julien J. Studley Inc., New York

China profits from capitalism

By Milt Sutton

"The fastest way to realize our aim is to raise profits."

"Major reshuffle brings more profits."

"In the first eight months of the year, profits surpassed the yearly target by 8.9%."

These positive references to profit were clipped not from the *Wall Street Journal* or *Business Week*, but from *China Daily*, published in Beijing by an agency of the People's Republic of China.

On a recent visit to that vital nation, I was struck by repeated emphasis on the need for higher profits. It is a common theme in the official press as well as in speeches by leading political figures.

To an American advertising man concerned about the image of business in America, the current profit orientation of the world's biggest communist country is highly instructive. Here in the U.S., advertising is often condemned by critics because it is closely allied with the profit system or, as it is more familiarly referred to by certain vociferous critics, the "rotten profit system."

This anti-advertising, anti-profit sentiment is widely encountered in the youth sector, especially the academic community. Many college students and faculty members profess disillusion with our capitalist ways and look toward a more perfect society. The time is long past, of course, when any but the most myopic point to the Soviet Union as a model. Much more alluring to your young idealists is the People's Republic of China.

Yet we find this shining example of Marxism driving hard to improve the profit showing of its state enterprises. The leadership apparently scans the balance sheets as eagerly as any shareholder here.

Nor do you have to be a profound scholar to understand that this position is not a product of any Marxist textbook. It was adopted after bitter, costly experience with red "purists" who were brought on the debacles of the Cultural Revolution and other "anti-rightist" movements.

And who are the Chinese hierarchy relying on to carry the banner of profit? Same as we are: Professional, managerial types generally drawn from outside the senior age ranks. Listen to "Gongren Ribao" ("Worker's Daily") as it lauds a factory whose profits rose five times faster than output: "468 young and middle-aged professionals replaced the old, non-professional leadership."

Again and again, examples are cited of vigorous, profit-minded executives moving in on stagnant enterprises and achieving a quick turnaround. On the reverse side, it is publicly reported that "directors of enterprises which fail to reverse their business losses were dismissed at once." An even worse fate that befalls those who do not meet profit quotas: "A cut in bonus."

Does all this sound familiar to us practitioners of private enterprise who patiently endure the barbs of our anti-capitalist adversaries?

Even more startling to this China observer is a new policy proclaimed by the leaders in one northeastern city. They turned, with huge success, to former "capitalist businessmen or entrepreneurs" to run two deficit-ridden factories. So positive have been the results that the municipal government is now offering their managerial skills to other plants that are in the red—financially, not just politically.

Predictably, the Chinese profit system resorts to a number of tried and proven economic boosters used by its Western counterpart: Wages on an incentive basis, a one-year exemption from business income tax and a growing role for advertising. (Casting for tv commercials appears to favor well-groomed, middle-class representatives of the type we would call "upwardly mobile.")

Along with the progress stemming from capitalist techniques, of course, must come some of the penalties. In the push for profit, there, as here, the consumer is occasionally cheated. One restaurant chain was accused of raking in extra yuan by short-weighting customers on bread, prompting this reproof in the press: "We are doing business in a socialist country and must stress socialist morality."

Moral risks, apparently, are not exclusive to capitalist societies.

Next time we hear advertising put down for aiding and abetting the profit system, let us gently point to China's belated discovery of profit as the surest way to a better life for its billion or so people. The big difference is that, with a little help from advertising, we are light-years ahead.

Perhaps our detractors will now have to seek yet another Utopia.#

Mr. Sutton is a vp at Marsteller Inc., New York.

Viewpoint: Letters

The trouble with reviews. . .

The news that Young & Rubicam has resigned the *Fortune* account (AA, Jan. 9) when asked to participate in an agency review with six other agencies points up what is wrong with agency reviews.

Generally, an advertiser initiates an agency review for one of two reasons: (1) The advertiser is unhappy with his agency and wants a dramatic way to threaten the loss of the account unless the agency shapes up, or (2) the advertiser thinks it might be a good idea to compare his agency with some of the other agencies that are floating around out there.

Since many advertisers don't know how else to appraise an agency's work—particularly its creative work—the advertiser, more often than not, will ask his present agency and the other participants to prepare speculative creative work. I not only think this is poor practice, but I also am convinced that the whole agency-review approach is unprofessional and counterproductive. Moreover, agency reviews are unnecessary.

Instead, the advertiser should conduct an objective, confidential evaluation of the agency's performance to identify problems, obtain input from the agency and determine (1) whether the agency's weaknesses can be corrected, or (2) whether the problems are so fundamental that only a new agency can meet the advertiser's defined needs.

Where the problems are not fundamental, the advertiser and agency can work together to correct the problems. Thus, there is no reason to involve other agencies in the so-called review.

When the evaluation reveals fundamental weaknesses that cannot be corrected in a reasonable time, the only logical decision is to terminate the agency and select a replacement.

Accordingly, there is no reason to ask the incumbent agency to participate in any kind of competition for the account. Even if it made the best presentation, the agency would not be given the account because the objective evaluation had clearly shown that the agency could not meet the advertiser's needs properly.

A word of caution, however: A one-sided, opinionated evaluation will not suffice. The evaluation must be completely objective. And it must be a two-way evaluation designed to identify and correct problems on *both* sides. The agency must be encouraged to discuss the problems it encounters on the account and to suggest ways to improve the effectiveness of the advertising.

In my 25 years of experience in evaluating agency-client working relationships, I have found that usually the problems which lead to poor performance are shared about equally between the agency and the advertiser. Furthermore, I usually have found that most of the problems on each side are minor ones that can easily be resolved when the advertiser and agency work constructively together to correct them.

Admittedly, this kind of self-inspection by an advertiser requires specialized experience, as well as objectivity. It also requires a high degree of self-confidence and statesmanship on the part of the senior managers who authorize the evaluation. But it pays off handsomely.

Robert M. Prentice
Cos Cob, Conn.

Right to issues?

I question the suitability of Maurine Christopher's article, "Media help in creation of horror story," for an advertising magazine (AA, Nov. 14).

I am intelligent enough to understand what she is really trying to say even though she believes she has hung the idea on mass media influence. She is editorializing about euthanasia and, inconceivably, woman's right to her own body. Advertising Age is not the correct medium for this type of propaganda.

For many years, right-to-life people have been saying that abortion is the first step to selective population control through death of the already-born. Maurine Christopher would seem to prove them correct.

Let's keep the magazine out of the feminist political arena and out of involvement with related issues.

Kathleen Teillet
Edmonton, Alberta

Reader Teillet refers to a "Videotech Update" column in which Ms. Christopher dealt with the "unavoidable" role played by media and government in the "Baby Jane Doe" case.

Cabbage Patch's clinker

Re: Cabbage Patch public relations (AA, Dec. 26): I'm the parent of a preteen adopted son.

He thinks the "adoption papers" part of Coleco's Cabbage Patch hype *stinks!*

R.V. Adams
Morristown, N.J.

A 'Good Book' to quote

Being a Christian of the nonfanatical sect, I am always amazed at how people rush to the Bible to justify whatever they need to. Lately it's been AIDS, the disease that has struck mostly homosexual men.

Robert S. Nelson questions another reader's personal beliefs on the subject and that reader's right to formulate a religious opinion, and then proceeds to back up his rhetoric with an antihomosexual quotation from Romans 1:27-32 (AA, Nov. 21).

Frankly, if we're going to pick the Bible apart to justify every and all trauma, why not look further into it and come up with other Bible no-nos. Because if you do, you will discover, for example, that while Leviticus condemns sodomy, yes, it also condemns swearing, jealousy and even shaving. Need I say more?

And while everyone is busy condemning male homosexuals and giving almighty God credit for anguish, no one seems to remember that *female* homosexuals have not contracted AIDS—neither are they in the major leagues of the other sexual-related diseases, nor even in the same high-risk categories for the cancers that afflict the rest of the female population.

Does this imply that perhaps female homosexuals are God's chosen population? Heaven only knows, and only the Bible knows for sure—right?

Moira Castro
Los Angeles

Calling us on recall

I was a bit taken aback when I read your coverage of the speech I delivered at the Assn. of National Advertisers' Advertising Research Workshop (AA, Dec. 26, "Recall not communication: Coke").

In reading your reportage, I took away the impression that Coca-Cola USA had rejected day-after recall as a useful measure; yet I went to great pains to stress recall as an equal partner with an attribute-persuasion measure in achieving real communication. If an insufficient level of recall occurs, the attribute-persuasion qualities of a commercial never get a chance to operate.

We did not reject recall; we combined it with an attribute-persuasion measure and came to redefine communication as message "assimilation."

Joel S. Dubow
Communications Research
Coca-Cola USA
Atlanta

Advertising Age *welcomes letters to the editor, but we ask that they be held to no more than 400 words. The editors reserve the right to edit letters. Letters should be addressed to Viewpoint Editor,* Advertising Age, *220 E. 42nd St., New York 10017.*

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DIRECT-MEDIA gives you 100% visibility and category exclusivity where it counts the most - in the store. It is your message and your product, staring the shopper in the face no matter where she turns.
We're the trigger that releases the shopper's awareness and reminds her to pick up your brand. The stimulus that makes her go look for your product on the shelf. The logical addition and conclusion to your media effort.
When your message is on the cart, your product is in the cart.
BECAUSE VISIBILITY SELLS PRODUCTS
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Basket 'borrowers'

How's this for plagiarism? Our client, Actmedia, the supermarket shopping-cart advertising company, has been running a campaign for almost two years in this publication. . .Some folks in Puerto Rico liked the idea so much they decided to "borrow" it. They must have also liked our ad, since they "borrowed" the layout, headline, copy, artwork (everything but the logo and address) in this ad that ran in the Dec. 14, 1983, edition of *Caribbean Business.* I wonder if there isn't some way they could "borrow" some business ethics.

Roman Mayer
Mayer Visual Communications
New York

Avoiding poisons

(Continued from Page 16)

self-defeating way advertisers make certain that the agency never comes up with a better idea than they do is to withhold information needed to create advertising or develop a point of view on a marketing problem. In this way, some advertisers maintain their power position, but it is most destructive.

6. *Fear of creative people.* Too many advertisers distance themselves from the creative people because they find it hard to relate to a style of dress or a style of life that is different from their own. (Interestingly, not all creative people wear "strange" clothing or follow bizarre life styles. Often, those that do are encouraged to look the part by agencies and advertisers. In fact, some creative people dress "creatively" to help sell their ideas.)

The Four Account Group Poisons

1. *Dishonesty.* It most often surfaces because the account person is trying to embrace differing points of view (the advertiser's or the agency's) and espouse them even if they differ from what one truly believes. It can take two forms. The first is agreeing with the advertiser's point of view simply to make the client happy. The account person may believe those ideas will not help build sales, but rather than present a convincing argument based on the agency's expertise, tells the client he is right. The point that is missed is that the client's happiness will fade when the advertising fails to produce results. A second form of dishonesty is trying to convince an advertiser to run advertising that focuses more on the agency's creativity than on selling the product or service. Here, the agency's goal is showcase advertising to attract new business, not the common goal of success in the marketplace.

2. *"I'm a better person than you are."* This poison also works on the agency side. Too many agency people believe they are superior because their job is creative and glamorous. In fact, some think people on the advertiser side are dull and boring and lead dull, boring lives.

3. *Failure to listen.* One reason agency people may not always listen well is their inclination to start solving the advertising problem before it has been completely defined. Once they feel they have reached a solution, they sometimes don't want to hear any more facts because they may have to discard that solution and go "back to the drawing board."

4. *"We create the advertising, not you."* Some agency people are reluctant to let their clients contribute to the creation of the advertising. This attitude is the antithesis of collaboration. Advertisers who present their ideas as suggestions, rather than dictate from their position of power, should expect fair consideration of their ideas.

Two Creative Poisons

1. *Creativity for its own sake.* Whenever art directors or copywriters create visuals or words that do not contribute to the over-all effectiveness of the advertising, they are poisoning the collaborative relationship. It sometimes happens because creative people want unusual, highly creative advertising in their portfolios, because they want to win awards and because their agency management may want unusual, highly creative advertising on its new-business reel.

2. *"I'm a better person than you are."* Here it is again. Some creative people are very bad at accepting criticism. They feel that they are the writers, the art directors, and therefore are the only people who know anything about creating advertising. They refuse to listen to ideas; they look down their creative noses at you, they act superior and even arrogant.

The Common Poisons

1. Placing a personal goal—power, appeasement, creativity for its own sake—ahead of the common goal.

2. Feeling superior to the other collaborators. (This is the "I'm-a-better-person-than-you-are" poison.)#

Rating the cities

(Continued from Page 16)

development in the suburbs. Washington and its suburbs provide one of the most beautiful and pleasant living and working environments in the country. Benefiting from its status as the nation's capital and the largesse of the federal treasury, Washington, D.C., has been and will be able to maintain its excellent infrastructure, including an extensive metro system, which is a model of efficient, clean service. Suburban Maryland and northern Virginia, a 15-minute ride from Washington by metro, have all of the advantages of the city without the disadvantages. Leasing has remained healthy, and northern Virginia is one of the few areas in the country to boast a tight office market. Costs of business and living are moderate to expensive.

Clearly, each city offers something special to distinguish it from all the others. What they have in common are competitive markets for office space and the new economic concerns of the '80s and how they will be met.#